

MASSachusetts

College of

ART

19

5

/

9

7

MASS

ART

1995 / 97



5	PRESIDENT'S STATEMENT		
7	MISSION STATEMENT		
8	ABOUT BOSTON		
16	CAMPUS		
17	Morton R. Godine Library		
19	Computer Arts Center		
20	Woodshop		
20	Charrettes at MassArt		
22	EXHIBITIONS		
24	VISITING ARTISTS		
26	STUDENT AFFAIRS		
26	Housing and Residence Life		
27	Student Organizations		
29	Student Activities		
31	Health Services		
31	Counseling Services		
32	Career Resources		
33	Public Safety Department		
34	ADVISING		
35	OFFICE OF EXTERNAL AFFAIRS		
37	COOPERATIVE PROGRAMS		
37	Professional Arts Consortium (Pro Arts)		
38	Public College Exchange Program		
38	Mobility Program		
38	Foreign Exchange Programs		
41	PORTFOLIO I		
53	AREAS OF STUDY		
54	Studio Foundation		
56	Critical Studies		
62	Art Education		
68	Design		
70	Communication Design		
73	Industrial Design		
77	Fine Arts Three-Dimensional		
83	Fine Arts Two-Dimensional		
87	Media and Performing Arts		
94	Professional and Continuing Education		
95	Graphic Design Certificate Program		
97	PROGRAMS FOR HIGH SCHOOL STUDENTS		
98	Saturday Studios		
98	August Studios		
98	Creative Vacation		
99	Dual Enrollment Program		
100	GRADUATE PROGRAMS IN ART EDUCATION		
104	Teacher Certification Program		
105	Master of Science in Art Education		
107	Master of Fine Arts		
		113	PORTFOLIO II
		125	COURSE DESCRIPTIONS
		125	Studio Foundation
		126	Critical Studies
		130	Art Education
		131	Design
		136	Fine Arts Three-Dimensional
		141	Fine Arts Two-Dimensional
		143	Media and Performing Arts
		146	Art Education Graduate Programs
		147	Master of Fine Arts
		149	ADMINISTRATION
		150	FACULTY
		157	ACADEMIC POLICIES
		166	FINANCIAL INFORMATION
		168	Billing Information
		168	Refund Policies
		169	New England Regional Student Program
		169	Tuition Waivers
		169	Higher Education Coordinating Council Policy and Regulations for In-State and Out-of-State Residency Classification for Admissions and Tuition and Other Charge-Differential Purposes
		172	FINANCIAL AID
		174	ADMISSIONS
		183	ACCREDITATION
		184	INFORMATION FOR VISITORS
			MAP

TABLE OF CONTENTS



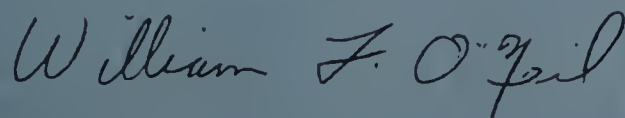
William F. O'Neil &
Betty Buchsbaum,
retiring Vice President of academic affairs

THERE ARE MANY REASONS WHY THE MASSACHUSETTS COLLEGE OF ART IS ONE OF THE MOST HIGHLY REGARDED ART COLLEGES IN THE UNITED STATES, BUT A FEW REASONS STAND ABOVE THE REST. CHIEF AMONG THESE IS THE SYNERGY THAT EXISTS BETWEEN OUR TALENTED FACULTY OF ARTISTS AND SCHOLARS AND A STUDENT BODY THAT CONTINUES TO DEMONSTRATE A STRONG AND VITAL DEDICATION TO THE FIELDS OF VISUAL ART, DESIGN, AND ART EDUCATION.

OUR FACULTY DEDICATE THEMSELVES TO THE STUDENT/TEACHER RELATIONSHIP, GENEROUSLY SHARING THEIR KNOWLEDGE AND TALENTS IN MODERN, SPACIOUS SURROUNDINGS THAT INSPIRE CREATIVE AND INTELLECTUAL DEVELOPMENT. IN THIS SETTING, ART BECOMES—AND REMAINS—A MAJOR FORCE IN THE LIFE OF EACH STUDENT. OUR STUDENTS, THROUGH THEIR TALENT AND DETERMINATION, KEEP THE MASSART TRADITION ALIVE.

ANOTHER OUTSTANDING REASON FOR MASSART'S EXCELLENCE IS OUR BELIEF THAT THE LIBERAL ARTS AND SCIENCES ARE IMPORTANT TO ALL STUDENTS' EDUCATION. BECAUSE OF THE STRONG, LIFE-LONG SKILLS WE PROVIDE IN THESE AREAS, OUR GRADUATES HAVE BECOME WELL-ROUNDED, CONTRIBUTING MEMBERS OF SOCIETY. OUR CERTIFICATE, GRADUATE, AND CONTINUING EDUCATION PROGRAMS EXTEND OUR MISSION AND REFLECT OUR RESPONSIBILITY TO THE CITY OF BOSTON AND TO THE COMMONWEALTH OF MASSACHUSETTS.

THE MASSACHUSETTS COLLEGE OF ART HAS A 122-YEAR TRADITION OF ACADEMIC AND ARTISTIC EXCELLENCE. WE HOPE THAT YOU WILL BE ABLE TO JOIN US IN MEETING THE 21ST CENTURY BY BECOMING A PROUD MEMBER OF OUR COMMUNITY.



WILLIAM F. O'NEIL, ED. D.

PRESIDENT



TEACHER CERTIFICATION

Jon Baring-Gould

Mission

MASSART

The Massachusetts College of Art was established in 1873 by the Massachusetts Legislature, the first four year public art college in the U.S., for the purpose of providing education in the visual arts for all the citizens of the Commonwealth.

From this original state-wide mandate, the college has developed a national reputation for offering broad access to quality professional visual arts education, accompanied by a strong general education in the liberal arts.

The college's undergraduate and graduate programs prepare students for professional careers as artists, designers, and educators.

The division of Continuing Education helps students develop portfolios for entry into professional degree or certificate programs.

The broad educational scope of the college's curriculum is based on two fundamental beliefs: that art and design must be held in high esteem by our society, and that the visual arts, with a strong core of general education, are comparable to the liberal arts in offering their practitioners a quality education. In both studio and academic areas, the college stresses critical thinking, problem solving, and the development of one's potential as a creative individual. In approaching the visual arts, the college curriculum aims at exploring both traditional and culturally diverse perspectives as well as contemporary technologies. Our environment fosters a sense of service to the community and an appreciation of the social and cultural diversity of our nation.

The college, in celebrating the visual arts, contributes to the economic and cultural environment of the Commonwealth. The college graduates talented professionals who fulfill business, education, and community needs in the fields of art and design. As an educational leader in the arts, the college develops programs to support art education and art appreciation in both elementary and secondary schools. As a cultural force, the college enriches the public's experience of the arts through innovative exhibitions, academic lectures, and events. In addition, the college is an open, accessible institution to neighboring communities, even as it benefits from the rich artistic and educational resources of the city of Boston.

The Massachusetts College of Art community actively seeks to reflect and influence the broad and ever-evolving cultural heritage of the Commonwealth through diversity of age, ethnicity, and race, as well as social, academic, and economic backgrounds, of its students, faculty, and staff.

about BOSTON

LIKE EVERYONE WHO HAS EVER STUDIED
IN BOSTON, MASSART STUDENTS LOVE
THE CITY FOR ITS CULTURAL RESOURCES,
ITS PHYSICAL BEAUTY, ITS NIGHTLIFE,
AND ITS NEIGHBORHOODS.

I live in the dorm and it's really
convenient. If you're
looking to get out because
you've been doing stuff all day,
you can just walk to Newbury Street
or take the T downtown.

I love to go
to Faneuil Hall and get
a bowl of fish
chowder, sit on
the steps and just
watch people.

Mostly I enjoy the city and
just being in it and a part of it—
the atmosphere,
the people—especially if you
go around on foot.

One underdiscovered place in Boston is the
Boston Center for the Arts. It's amazing what's going on there.

Every night there's a performance; there's musicals, there's
dance; there's art shows in the Mills Gallery and the Cyclorama.

It's one
block of the city that's totally bursting
with art. The Revolving Museum on A Street by
Fort Point Channel has become an interesting haven where there are tons of lofts
and tons of things going on for artists.

In a city this
dense with universities there's no end to
resources.

You can go into the Boston Public Library and pick up rare books.
Say you want to see Blake—William Blake, his signature,
his book, he printed it—you can get your hands on that stuff in this city,
which I find really exciting

I do a lot of biking
—that's my mode of
transportation.

There's a subculture of people who
bike; it's this community of bikers,
and you end up seeing the same
people over and over again, especially
when it's snowy and icy.

You can get anywhere in town in
five minutes on a bike, easily.

It's very freeing because you're your own
vehicle. All my friends bike. I've
done a few of the Critical Mass rides,
at rush hour. A couple of years ago they
had that Halloween ride where everybody got
dressed up and that was really fun—
everybody riding around town with
their bells and whistles and
cheering and screaming...

My favorite places in Boston

—of course **Winthrop Beach**

(obviously because it's my home town, and
it's not as crowded as Revere Beach).

Another favorite place is

Sanders Theater on the Harvard campus,

because most of the time I've been back in the city

"I've been a member of at least three choral groups,

including the Harvard Radcliffe Chorus,

and all three of them have most
of their concerts at Sanders Theater.

I love the street musicians—I'll go down into the
subway to see the people playing their instruments down there.

This guy Roland Tumble who plays slide guitar, he plays all
over, I just like to listen to him.

I think it's brave to go down there and play in front of a million thousand total strangers.

I want to do it—I play guitar, I want to go down there and
play my guitar but I don't dare to.

Maybe when I get better at it then I'll go down.

I run, and I'm
training for the
Boston Marathon
now.

so I've been able to see a lot of Boston from my running.

I love the river; I love the people that I see.

I really like Davis Square in Somerville; Central Square is probably one
of my favorite places to be, it's so diverse.

I love to walk through the gardens on the Fenway,
and the Arboretum is just beautiful.



I love the Museum of Fine Arts.

I go there often to see the new shows, but I never get sick of the Egyptian and Nubian exhibits, I love Egyptian art. Mostly I love the museums of Boston

— I like going to the Aquarium, I love going to the Museum of Science and seeing the latest Omni films there.

I'm a museum buff. I go to the MIT Museum and the Peabody Museum.

They inspire me.

My favorite thing to do in Boston
is to drive across the Mass Ave.
bridge at twilight, any time of year,
it doesn't matter, it's such a beautiful scene—
either direction, that doesn't matter either.
It's got to be one of the prettiest
sights in the world.

We have the **Museum of Fine Arts** right across the street, and the
Gardner Museum, and I think it should be required to go there at least
once a week or so. **And Boston has good cafes.**

Since I've been in Europe a lot I really like to go to a cafe and just relax.

And I really like that here, especially the bookstore cafes. There are so many
good bookstores here—I think I'm going to miss the bookstores the most when

I go back to Iceland, they're just incredible.



Boston isn't a typical Northeast city
because it's basically built
around students.
It's a college town

and the whole city—jobs, apartments,
everything—cater to students,
so there's a huge cultural diversity here.
As far as music goes,

the best salsa concerts I've seen in my life I've seen here—
they perform more frequently here
than they ever did in Venezuela.

I live in Jamaica Plain, which is great, especially in the summer—
it's close; there's all kinds of people: old people, young people;
there's a big lesbian community, there's
a big arts, crunchy-munchy community.

It feels like MassArt's campus sometimes because

you walk to the store
and you bump into
just about everybody;

you take the 39 bus and it
feels like it's the MassArt shuttle
or something.

The favorite thing I like to do in Boston is hang out in
Harvard Square when it's really cold and winter-like,
because there's not that many people there.
The Square works very well as a whole,
it's a good urban example, very hard to imitate.
Harvard Square has this life of its own,
and different people at different times of the year.

Boston has a lot of
character. One of the things I really
like about it is the architecture, it's so
interesting and there's so much—very, very old
Colonial stuff to post-modernism, and then you have the
Gropius building in Harvard Square, and
Trinity Church, the John Hancock Tower.
I like stuff to look at when I'm
walking around, and I think Boston offers a rich
visual environment.
You get a real sense of history when you're here.



Students

MassArt is a **kaleidoscopic** community of 1,200 undergraduates and 110 graduate students.



Approximately
1,000 additional students take courses through the Program
of Professional and Continuing Education each year.

Of the undergraduate students:

- 25% are freshmen, 23% sophomores, 24% juniors, 26% seniors, 1% special and visiting students, and 1% mobility or students on cross-registration;
- 48% entered as first-time freshmen, 52% entered as transfers; of the transfers, 59% started as freshmen transfers, 41% as advanced;
- 57% are female, 43% male;
- 15% are American students of color, 78% are Americans of European extraction, and 7% are international students on non-immigrant visas;
- their average age is 26, and they range in age from 16 to 72.



CITIZENS OF THE FOLLOWING COUNTRIES
ARE CURRENTLY ENROLLED IN MASSART:

Argentina
Australia
Azerbaijan
Barbados
Belgium
Brazil
Bulgaria
Canada
Chile
China
Colombia
Cyprus
The Czech Republic
Denmark
Dominica
Dominican Republic
England
Ethiopia
France
Germany
Greece
Haiti
Hong Kong
Hungary
Iceland

India
Indonesia
Iran
Ireland
Israel
Japan
Jordan
Korea
Laos
Lithuania
Malaysia
Mali
Morocco
Nigeria
Norway
Pakistan
Peru
Poland
Russia
Singapore
South Africa
Spain
Sweden
Taiwan
Thailand
Turkey
United Kingdom
Venezuela
Vietnam

Of the graduate students:

- 52% are in the MFA program, 38% in the Master of Science in Art Education, and 10% in Teacher Certification;
- 66% are female, 34% male;
- 15% are American students of color, 76% are European-Americans, and 9% are international students;
- their average age is 34, and they range in age from 23 to 57.



*Seventy-five percent of the students are from Massachusetts,
twenty-seven other states are represented (from Arizona to Washington, alphabetically),*

and there are citizens of fifty-five countries in the student body.



Campus

THE MASSACHUSETTS COLLEGE OF ART IS LOCATED IN THE FENWAY/BACK BAY SECTION OF BOSTON. IN THE IMMEDIATE NEIGHBORHOOD ARE A PARK – THE FENS, CENTERPIECE OF THE FAMOUS EMERALD NECKLACE – WITH VICTORY GARDENS, BALL FIELDS, AND PATHS FOR BIKE RIDING AND WALKING; THE MUSEUM OF FINE ARTS AND THE GARDNER MUSEUM; TEN OTHER COLLEGES AND UNIVERSITIES; PUBLIC AND PRIVATE HIGH SCHOOLS; SOME OF THE WORLD'S GREAT HOSPITALS; APARTMENT BUILDINGS CONSTRUCTED AROUND THE TURN OF THE CENTURY; FENWAY PARK, HOME OF THE BOSTON RED SOX; AND MANY SMALL CAFES, RESTAURANTS, AND STORES.

MassArt's seven-building campus complex on Huntington Avenue has been completely renovated to accommodate specialized studio programs in all areas of the fine arts and design. MassArt's facilities are among the best in the nation. Students use state-of-the-art equipment to explore the traditional materials of the arts – bronze, ceramics, fibers, wood, glass, paint, print – as well as contemporary innovations in computers, video, film, photography, performance, and installation. Upper-level students in most departments have the option of establishing studio work-space on campus. The campus also features several galleries and performance spaces, a student center, gym, and fitness center, a cafeteria, an art supply store, and a courtyard and other comfortable spaces for sitting, talking, sketching, or meditating.

With the exception of two small balcony areas and a graduate painting studio, every space on the campus is wheelchair-accessible.



Morton R. Godine Library

With its dramatic view stretching from Cambridge to Boston Harbor, the Morton R. Godine Library is an elegant and inspiring place for study and research. The library is a treasure house of information focusing on art, design, media, education, and general liberal arts. Its collections include more than 90,000 volumes, 700 films, 1,500 videotapes, 100,000 slides, 350 periodical titles, sound recordings, posters, the college's archives, a rare book collection, and the Gunn Associates pictorial reference file: 90,000 images collected from periodicals between 1939 and 1965 and arranged in meticulous subject order.

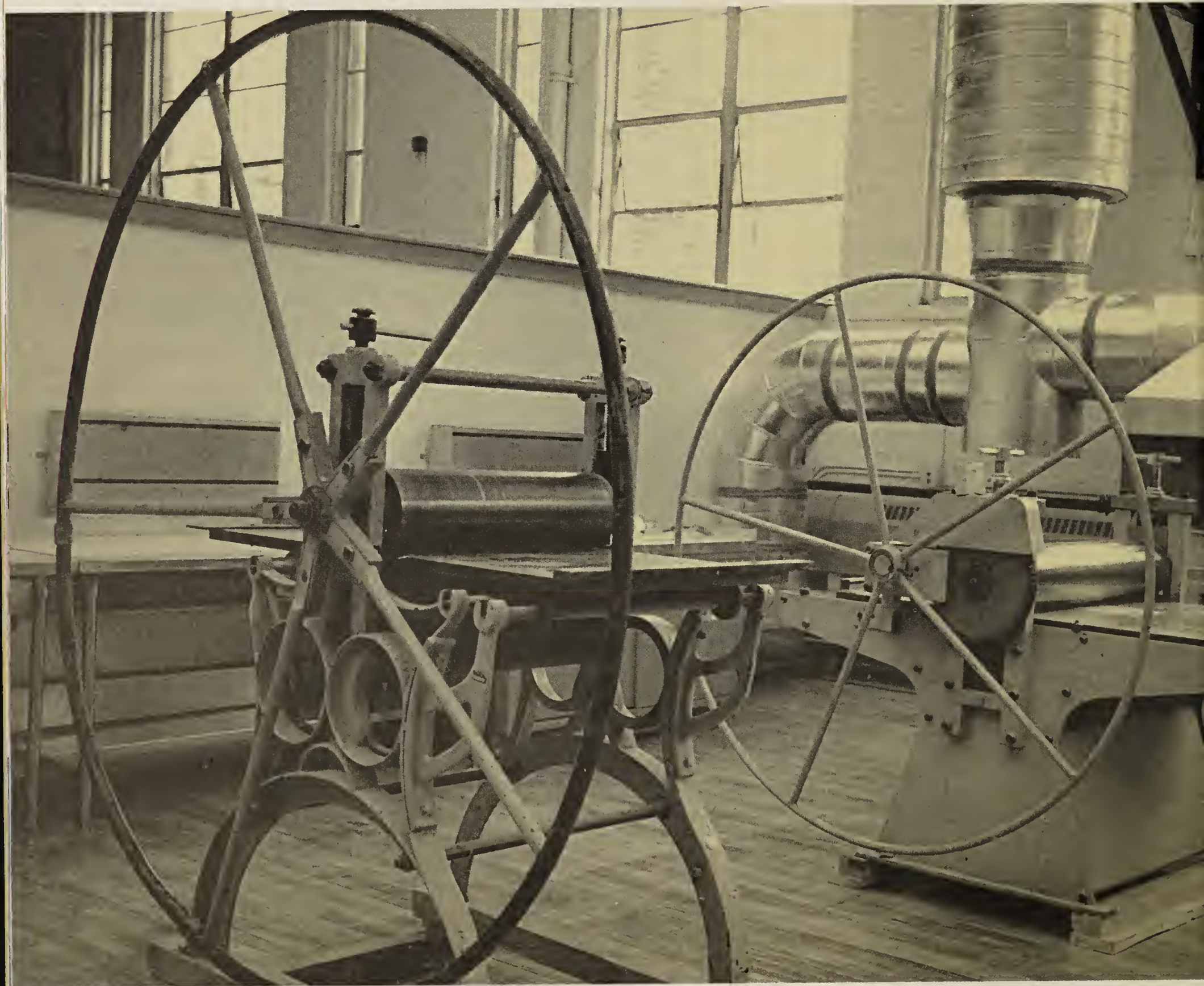
On-line access to twelve local libraries where materials may be borrowed as well as walk-in borrowing at two additional college libraries provide a total of more than one million titles easily available to MassArt students. Students may also borrow from any of Massachusetts' twenty-nine public colleges and universities.

All MassArt students may obtain Internet accounts, free of charge, through the Massachusetts Educational Computer Network (MECN), and three terminals in the library are configured for Telnet access. In addition, the library provides workspace at eight computers and laser printing for walk-in word processing. VCRs and film projectors are available for viewing collection items.



FENWAY LIBRARY CONSORTIUM

Brookline Public Library
Emerson College
Emmanuel College
Hebrew College
Lesley College
Massachusetts College of Art
Massachusetts College of Pharmacy
Museum of Fine Arts
New England Conservatory of Music
Simmons College
Suffolk University
University of Massachusetts/Boston
Wentworth Institute of Technology
Wheelock College



Computer Arts Center

The Computer Arts Center is an interdisciplinary environment available to all departments for courses, workshops, and independent projects. A sequence of courses providing intensive computer graphics training can be taken through both the Communication Design department and the Studio for Interrelated Media. A student with a special interest in computer applications can work independently with a faculty advisor to plan and execute a thesis project or develop coursework in the computer center. In addition, students who have performed well in their major area can apply for a supervised open major with an emphasis on computer applications.

Each year about 700 students enroll in computer art and design courses, and many others have access to the studios through workshops, special sessions of non-computer courses, and independent projects. The Computer Arts Center is open from 9:00 AM until 10:00 PM during the week, with weekend hours and limited 24-hour access at selected points throughout the academic year. Staff members and/or student monitors are always available to provide assistance.

MassArt currently has two 68K-based Macintosh labs, primarily supporting courses in two- and three-dimensional design using a variety of software for page layout, image manipulation, drawing, painting, and 3D modeling, including Quark XPress, Adobe Photoshop, Adobe Illustrator, and Fractal Design Painter. A PowerPC lab for multimedia, CD-ROM authoring, electronic book production, and CAD went into full operation in Fall 1995. Software for these applications includes Macromedia Director, Apple HyperCard, Adobe Premiere, Macromedia

SoundEdit 16, Avid Videoshop, and Bentley Microstation. Facilities also exist for 2D animation to video using Amiga computers with 1/2" SVHS editing suites, 3D animation to video using 486 machines with PAR boards, and computer device control and robotics. Courses are also offered in World Wide Web homepage authoring and design.

To keep up with the challenges of supporting new courses, new platforms, operating systems, software, and a rapidly expanding user base, the Computer Arts Center recently initiated the first phase of a move into a newly-renovated, consolidated facility.



Woodshop

MassArt's spacious woodshop contains the stationary equipment and hand tools necessary for a multitude of woodworking activities. Its primary objective is to introduce a wide variety of woodworking skills and proper safety procedures to students from across the college, and to provide them with a level of knowledge and experience that will enhance their studio work for years to come.



Charrettes at MassArt

Supplies for art and design classes, textbooks, and a wide variety of other materials are sold at the school store managed by Charrette Corporation. Charrettes offers generous discounts for students and low-price guarantees.





Exhibitions

THE EXHIBITIONS PROGRAM AT THE MASSACHUSETTS COLLEGE OF ART IS RECOGNIZED BY THE NATIONAL AND INTERNATIONAL PRESS AS ONE OF THE NEW ENGLAND AREA'S LEADERS IN THE PRESENTATION OF INNOVATIVE, MULTICULTURAL, SOCIO-POLITICAL VISUAL ARTS PROGRAMMING. EXHIBITIONS ORGANIZED BY THE COLLEGE HAVE CONSISTENTLY BEEN RATED AMONG THE YEAR'S "TOP TEN" BY BOTH THE BOSTON GLOBE AND THE BOSTON HERALD, AND THE GROUND-BREAKING SEEING THROUGH "PARADISE," AN EXHIBITION OF WORKS ON PAPER BY INMATES OF THE TEREZIN CONCENTRATION CAMP, DREW PRAISE FROM ARTFORUM, ARTNEWS, AND THE NEW YORK TIMES. MASSART'S EXHIBITIONS ARE INTERNATIONAL IN SCOPE AND FEATURE A VARIETY OF CONTEMPORARY MEDIA IN A SETTING EQUALLY SUITED FOR SMALL-SCALE PRINT WORKS AND LARGE-SCALE INSTALLATIONS. THE COLLEGE'S BAKALAR AND HUNTINGTON GALLERIES, OCCUPYING OVER NINE THOUSAND SQUARE FEET ON THE FIRST AND SECOND FLOORS OF SOUTH HALL, HOST SEVERAL MAJOR EXHIBITIONS EACH YEAR, AS WELL AS EXHIBITIONS BY FACULTY AND GRADUATE STUDENTS. UNDERGRADUATES SHOW THEIR WORK IN THE GALLERIES DURING THE ANNUAL SENIOR SHOW AND ALL-SCHOOL SHOW.

The Exhibitions Program is invaluable for the entire Boston community, but for the students at the college it offers a unique opportunity to encounter artwork first-hand and to interact with a richly diverse group of artists and designers making important contributions to the contemporary art world.





LISTED BELOW ARE SOME RECENT
HIGHLIGHTS OF THE
EXHIBITIONS PROGRAM:

Sigmar Polke: Works on Paper:
Full-scale exhibition of the
internationally-renowned
German artist's unique graphics.
Winter 1996.

Xu Bing: Language Lost: Breakthrough
Chinese artist Xu Bing's monumental
installations explore language
and information. September 1995. *

Object Lessons: Feminist Dialogues
with the Surreal: Thirteen women
sculptors exploring feminist issues
through the use of unorthodox
materials. 1995. *

Dutch Graphic Design: 1918-1945:
Outstanding works from private
collections, largely in Amsterdam and
Rotterdam, never before been shown in
the United States. 1994. *

Homeland: Use and Desire:
Six Southwest artists (Luis Jimenez,
Patrick Nagatani, Miguel Gandert,
Eddie Dominguez, Victor Masayesva,
and Ramona Sakiestewa), working in
diverse media, who investigate the
ways in which various cultures relate to
ownership and use of the land. 1994. *

Comic Power: Selections from the
work of 95 artists whose style is
directly or indirectly derived from
underground comics, graffiti, and other
demonic forms of visual narrative. 1994.

New Tracks/Old Land: A selection of
contemporary aboriginal prints from
Australia never before shown in
America. Chosen by The Boston Globe
as one of the year's top ten shows.
Currently on tour in the U.S. and
Australia. 1992. *

Let Us March On! Selected Civil Rights
Photographs of Ernest Withers, Sr:
One hundred and twenty photographs
documenting the extraordinary
events of the Civil Rights Movement in
the American South. Organized in
conjunction with the Northeastern
University Department of African
American Studies. Currently on
national tour. 1992. *



Fables of the Visible World:
Photography by internationally
renowned Massachusetts College of
Art faculty, including Guggenheim
Award winners Barbara Bosworth,
Frank Gohlke, Laura McPhee,
Abelardo Morell, and Nick Nixon.
The exhibition premiered at the college
and subsequently toured Chile under
the auspices of the United States
Embassy in Santiago. 1992. *

Juan Sanchez: Rican/Structed
Convictions: Powerful paintings by the
Brooklyn-based artist which explore his
roots and identity as a supporter of
Puerto Rican nationalism.
Co-sponsored by HOPE (Hispanic Office
of Planning and Evaluation). 1991.

Seeing Through "Paradise":
Artists and the Terezin Concentration
Camp: Works on paper by inmates of
the Terezin Concentration Camp
(1941-45) in Czechoslovakia.
This exhibition of rarely-seen work
toured five sites in the U.S. during
1991-92 and opened at the National
Gallery in Prague in April, 1992. *

I Dream a World: Photographs of Black
Women Who Changed America:
Seventy-five compelling photographs by
Pulitzer Prize-winning photographer
Brian Lanker. 1990.

* Organized or co-organized by
the college.

Visiting Artists

THE VISITING ARTISTS PROGRAM BRINGS ARTISTS FROM AROUND THE WORLD TO BECOME PART OF THE MASSART COMMUNITY FOR A FEW DAYS, WEEKS, OR MONTHS. OFTEN THE VISITS COINCIDE WITH THE EXHIBITION OF AN ARTIST'S WORK IN THE BAKALAR OR HUNTINGTON GALLERIES. THE PROGRAM CREATES OPPORTUNITIES FOR MASSART STUDENTS TO CONNECT WITH ESTABLISHED AND EMERGING ARTISTS WORKING IN ALL MEDIA, AND TO EXTEND THEIR FAMILIARITY WITH THE CONTEMPORARY ART WORLD BEYOND THE CLASSROOM AND STUDIO. VISITING ARTIST ACTIVITIES RANGE FROM GALLERY TALKS AND SLIDE LECTURES TO STUDIO VISITS AND CRITIQUES; RECENT VISITOR THOMAS ASHCRAFT, AN ARTIST BASED IN SANTA FE, TURNED ONE OF THE GALLERIES INTO A SCULPTURAL ENVIRONMENT WHICH INCLUDED SOUND AND AROMA EFFECTS AND THE ARTIST HIMSELF, REALIGNING THE ELEMENTS OF THE EXHIBITION EACH MORNING FOR SEVERAL WEEKS.

In keeping with its goal of bringing to the campus the major dialogues and controversies which animate the practice of contemporary fine arts and design, the Visiting Artists Program also organizes lectures, panel discussions, and symposia on a wide range of topics of interest to MassArt students and faculty and to the arts community of Greater Boston.



BELOW IS A PARTIAL LIST OF VISITING
ARTISTS FOR 1990-1995:

Terry Adkins (sculptor)
Gregory Amenoff (painter)
Felix Angel (curator, painter)
Ralph Applebaum (designer)
Thomas Ashcraft (multimedia)
Lillian Ball (sculptor)
Pavel Banka (photographer)
Zeke Berman (photographer)
Bread & Puppet Theater (theater group)
Sheila Levrant de Bretteville
(graphic designer)
Deborah Bright (photographer)
Luis Cancel (curator, museum director)
Douglas Cardinal (architect)
John Carson (performance artist)
Ikuro Choh (computer graphics)
Lois Conner (photographer)
Betsy Connors (video/holography)
Tony Conrad (video artist)
Edward S. Cooke (curator)
George Cossette (performance artist)
Petah Coyne (sculptor)
Jay Critchley (sculptor)



Harry Mattison (photographer)
Arone Raymond Meeks (printmaker)
Russell Mills (painter, designer)
John Moore (educator)
Portia Munson (sculptor)
Malangatana Nwenya (painter)
Pat Oleszko (performance artist)
Teresa Picazo (painter)
Prinzgau/Podgorschek
(architects/filmmakers)
Christopher Pullman (designer)
Alston Purvis (curator)
Ciro Quintana (painter)
Nelson Ramos (painter)
Helen Ramsaran (sculptor)
Janice Redman (sculptor)
Juan Sanchez (painter)
David San Miguel (painter)
Sal Scalora (curator)
Leni Schwendinger (light artist)
Kiki Smith (sculptor)
Wolfgang Smy (painter)
Sylvia Taccani (photographer)
Ritsuko Taho (sculptor)
Christine Temin (critic)
Bradbury Thompson (designer)
Robert Farris Thompson (art historian)
Carrie Mae Weems (photographer)
Robert Whitman (performance artist)
Jackie Winsor (sculptor)
Ernest C. Withers (photographer)
Yuriko Yamaguchi (sculptor)
Ton Zwerver (sculptor)

Wouter Dam (cermics sculptor)
Patrick Doherty (sculptor)
Ellen Driscoll (sculptor)
Tomas Esson (painter)
Tom Evans, Jr. (installation artist)
Linda Fisher (performance artist)
Robert Freeman (painter)
Dan Friedman (designer)
Joanna Frueh (performance artist)
Ellen Fullman (sound artist/composer)
Beth Galston (sculptor)
Ernie Gehr (filmmaker)
Nan Goldin (photographer)
Peter Gourfain (sculptor)
Marek Grazeski (photographer)
April Greiman (designer)
Bessie Harvey (folk artist)
Todd Haynes (filmmaker)
Helga Hoskova (painter)
Nene Humphrey (sculptor)
Irwin (painters)
Reggie Jackson (photographer)
Michael Jantzen (artist, inventor)
Patricia Johanson
(environmental artist)
Win Knowlton (sculptor)
Phyllis Kornfeld (curator)
Joseph Koudelka (photographer)
Hans Peter Kuhn (sound artist)
Jaron Lanier (inventor)
Michael Lucero (sculptor)
Arnost Lustig (writer)
Robbie McCauley (performance artist)
Poli Marichal (filmmaker)
Antonio Marin (painter)



Student Affairs

Housing and Residence Life

The two residence halls at the Massachusetts College of Art are exciting, vital communities which offer housing to new and returning students. Both are co-educational; both provide easy access to studios and classrooms along with secure, social, supportive environments.

Smith Hall dormitory houses 115 students in suite-style living spaces for four students each. The building's innovative design includes studio work rooms and quiet rooms on each floor, and a gallery, common room, and game room on the first floor. Not only is the space specifically planned for art students, but an educational component, focusing on the arts, plays an important part in the dormitory program. Visiting artists making long and short-term stays at the college are housed in Smith Hall's special studio apartment, and offer workshops and presentations to the residential community.

Baker Hall residence houses 178 students, many of them juniors and seniors, in large single rooms and doubles. In addition to the shared workspace on each floor, Baker offers common rooms, kitchen facilities, and an exhibition space on the first floor.

Both residence halls are professionally staffed with live-in resident directors, trained student resident assistants, and 24-hour a day professional security. The staff provide support for the dorm community and oversee a thriving program of activities and events, ranging from workshops on contemporary issues to fun social gatherings. The many art-related aspects of the program include collaborative work with visiting artists, open studios, and group exhibitions.

The Office of Housing and Residence Life also assists students seeking off-campus accommodations. A bulletin board listing apartments, rooms, studios, and roommate situations is maintained in the Student Affairs area. A booklet is available which describes neighborhoods, lease agreements, tenants' rights, budgeting, furnishings, transportation, and temporary housing. Many students find apartments in Back Bay, Jamaica Plain, Brookline, or other towns and areas of Boston near the college and easily accessible by public transportation. Although resident students are not allowed to maintain cars on campus, parking is available in the college lot for students who commute by car.

RECENT RESIDENCE HALL EVENTS

Exploring Boston: The Artist's Perspective

Coffee Houses

Jazz & Blues Night

Sunday Night Volleyball

The Roommate Game

India Cultural Night

Jamaica Night

Pizza Party

International Food Fest

Indian-Style Tattoos

Guest Artist Slide Lectures

Valentine-Making Party

Winter Holiday Celebration

Waffle-Making Breakfast

Comedy Club Outings

Flea Market Trip

Scavenger Hunt

Ping-Pong Competition

Slumber Party

Muppets Night

Quentin Tarantino Film Fest

Punk Night at the Movies

Black Filmmakers Series

AIDS Awareness Week

Homophobia Workshop

Conflict Resolution Workshop

Choose a Major Evenings

Art & Technology Weekend

STUDENT ORGANIZATIONS

All School Show
 Architectural Design
 Art Education
 Art History
 Art in Motion
 Baker Hall
 Carnival Forty-Three
 Cartoonist Committee
 Ceramics
 Christian Fellowship
 Computer Controlled Media
 Coop
 Eventworks
 Fashion Design
 Fibers
 Film
 Film Society
 Foundation
 G.A.L.A. (Gay and Lesbian Artists)
 Galleries
 Glass
 Graphic Design
 Illustration
 Industrial Design
 International Students Group
 Metals
 Painting
 Performance Art Committee
 Photography
 Printmaking
 The Rag
 Sculpture
 S.I.M.
 Smith Hall
 Sound Performance
 Spectrum
 Video Association
 Women's Center

Student Organizations

The college offers students the opportunity to become involved in their choice of over forty student groups and organizations. All major concentrations are represented, as are the freshman class, international students, gay and lesbian students, students of color, and older students returning to college after a long absence. Students wishing to form new organizations that meet their own interests or needs are encouraged to bring their ideas to the Office of Student Activities for support and advice.

Student organizations may be recognized and funded by the Student Government Association (SGA). The SGA is a self-governing organization that works closely with the Office of Student Affairs to form a stable base for independent and strong student leadership, and to promote an atmosphere in which the rights and liberties of all students are guaranteed respect. SGA officers are elected annually by the student body and are responsible for directing the everyday business of the organization. The SGA Senate is comprised of one representative from each major concentration at the college and one representative from each student-run committee or organization; it meets once a week during the school year to discuss and act upon issues and concerns relevant to the students at MassArt.





Student Activities

The Office of Student Activities sponsors a wide variety of recreational and educational activities designed to foster creativity, personal and social growth, and community. Students are assured a comprehensive experience of recreational sports, musical performances, films, parties, and excursions. Special programs highlight timely social issues, while workshops provide information on topics such as self-defense, homophobia, rape awareness, and wellness. The Office of Student Activities also sponsors the annual Holiday Sale. This vehicle for selling student and alumni work to the public is a popular Boston event, earning more than \$34,000 in 1994. A significant portion of income from the sale goes directly to the participants, while the remainder is used for costs and emergency financial aid.

The Office of Student Activities also sponsors a program with nearby Emerson College which allows MassArt students to participate in Emerson's women's and men's intramural and varsity sports programs. These include flag football, basketball, ice hockey, volleyball, softball, golf, and tennis. There are ample opportunities for competitive play on MassArt's campus—which features a gymnasium, racquetball and squash courts, ping pong, and volleyball in season—and across the street in the Fens park, where playing fields and tennis courts are plentiful. The college's recreational sports program includes frisbee, karate, and indoor soccer. The on-campus Health Fitness Center is outfitted with Nautilus and other exercise equipment, free weights and mats, showers, and lockers. A trained staff assists the novice user and conducts classes in body toning, aerobics, weight training, yoga, and general physical fitness.

In the comfortable Kickback Cafe at the Student Center, MassArt students relax during the course of the day, meet with friends to share a snack, listen to music, watch television or videos, or shoot a game of pool. Evening programs range from Calypso music concerts to pre-exam study breaks. The cafe serves espresso and cappuccino, as well as snacks, sandwiches, and pizza. Next door is the Student Life Gallery, an undergraduate exhibition space which features approximately 32 student exhibitions a year, determined by lottery, and organized by students. The gallery program gives students the opportunity to learn how to organize, install, and present their artwork to the public. Weekly receptions celebrating show openings draw students, faculty, staff, parents, and other family to the campus; two other exhibitions spaces, the Tower Gallery and the gallery on the first floor of the Kennedy building, showcase undergraduate artwork as well. A weekly Matting Workshop at the Student Center, staffed by trained student monitors, offers students hands-on instruction in matting their work.

Students interested in media may choose to work on Channel One, MassArt's in-house closed circuit video information system. The station is student-operated and, among its other functions, serves to display announcements regarding campus activities, deadlines, and other important information in the cafeteria and at other points around the college.

HIGHLIGHTS OF THE 1994-95 MASSART
FILM SOCIETY SCHEDULE

Earth, Alexander Dovzhenko
Geography of the Body, Willard Maas
Raging Bull, Martin Scorsese
Invasion of the Body Snatchers,
Don Siegel
Near the Big Chakra, Anne Severson
Gently Down the Stream, Su Friedrich
Un Chant D'amour, Jean Genet
Pause, Peter Kubelka
Rapture, Paul Sharits
16 Films by Kurt Kren
Wedlock House: An Intercourse,
Stan Brakhage
Films by Joseph Cornell
Je, Tu, Il, Elle, Chantal Ackerman
But No One, Su Friedrich
Killer of Sheep, Charles Burnett
The Last Laugh, F.M. Murnau
Taiga, Ulricke Ottinger
(at the Harvard Film Archives)
Beauty 11, Sleep, Kiss, and Blow Job,
Andy Warhol
The Last Time I Saw Ron,
Leslie Thornton
Metropolis, Fritz Lang
The Golem, Paul Wegener
Island of Lost Souls, Erle C. Kenton
The Invocation of My Demon Brother,
Kenneth Anger

Austrian Avant-Garde Cinema, 1955-1993

Solaris, Andrei Tarkovsky
Minor Animation, Harry Smith
Straight No Chaser, Charlotte Zwerin
Kiss Me Deadly, Robert Aldrich
Wages of Fear, Henri-Georges Clouzot
Body and Soul and 10 Minutes to Live,
Oscar Micheaux
Alphaville, Jean-Luc Godard
Crazy Ray, Rene Clair
The Brig, Jonas Mekas
Cry of Jazz, Ed Bland
Ordet, Carl Dreyer
Sanctus, Barbara Hammer
Barbarella, Roger Vadim
Films by Nina Fonoroff
The Incredible Shrinking Man,
Jack Arnold
Films by Catherine Hollander
Dogstar, Stan Brakhage
Lucifer Rising, Kenneth Anger
Brute Charm, Emily Breer
Trip to the Moon, George Méliès



Health Services

The mission of MassArt's Student Health Service is to provide students with quality health care and to offer preventative and educational health programs. The Health Service is staffed by an advanced nurse practitioner who provides gynecological services, basic laboratory procedures, and medical care for the management of acute illnesses. A physician is on call for consultation each weekday during the hours of 9 to 5 and sees students on campus by appointment one afternoon each week. The college is located near several world-famous hospitals, and consultations and referrals for specific health needs and emergency treatment are only minutes away.

The Health Service sponsors educational workshops on health-related topics such as birth control, AIDS prevention, and substance abuse, and maintains a lending library of books and videos which serve as a student resource for wellness education.

State law requires all full-time and part-time (defined as 75% of full-time) students enrolled in bachelors and masters degree programs to have health insurance. Students must either purchase the college health insurance or maintain insurance equal to or greater than that offered by the college.



Counseling Services

Students experience many changes and pressures related to college life and may bring personal, family, and relational concerns with them to the academic setting. Counseling Services has a staff of clinicians, headed by a licensed psychologist, available to offer short term counseling at no charge. A daily emergency drop-in time is in place for any crisis that needs immediate attention or any mental health query that requires a short and quick response. The staff can also assist in off-campus referrals for more lengthy treatment or consultation regarding medication. Throughout the academic year, Counseling Services sponsors workshops related to mental health concerns and overall emotional wellness. Counseling Services maintains a strict policy of confidentiality and informed consent so that students may be assured of complete privacy in their relationship to the counseling staff and its records.



Career Resources

The Office of Career Resources helps students and alumni define their career objectives and assists them in the process of job placement. Students and alumni can access constantly updated lists of part-time, full-time, and freelance jobs and receive assistance in choosing and applying for internships and other career opportunities. These jobs and internships give MassArt students the chance to develop their portfolios and gain professional experience while in school. Information is available on the practical aspects of preparing resumes and interviewing, business skills for artists and designers, contracts, copyrighting, pricing, portfolio development, and approaching galleries and clients. The college's Fulbright scholarship program is coordinated by the Office of Career Resources, which also maintains a library with information on other grants, overseas study opportunities, graduate schools, and careers in art, design, and education.





Public Safety Department

MassArt has a relatively low crime rate: it is an undeniable fact, however, that crime is an issue in all urban areas, including Boston. The college's Public Safety Department takes its work seriously, adopting a proactive approach to the deterrence of crime and the apprehension of criminals. Officers of the campus police patrol the campus 24 hours a day, 365 days a year, responding to all emergencies and maintaining the security of the community. The Director of the Public Safety Department reports to the Vice-President of Student Affairs and maintains a strong working relationship with local law enforcement agencies and other campus departments.

The Public Safety Department offers an array of services and programs geared towards protecting students and raising their safety consciousness. These include shuttle and escort service both on-campus and off-campus, self-defense and other crime prevention workshops and surveys, and a security alert notification program which lets the campus community know immediately when a serious crime has occurred in the area, helping to prevent community members from becoming victims of similar crimes. The campus, including both residence halls, is fully outfitted with closed circuit TV and alarm systems which are monitored around-the-clock by campus security officers.

The college's Student Handbook includes information concerning campus security and personal safety, and provides advice about crime prevention strategies. It also details pertinent policies concerning the reporting of crimes which may occur on campus, crime statistics for the most recent three-year period, and campus disciplinary procedures. A copy of the official campus security information report may be requested directly from the Public Safety Department.

Advising

THE MASSART STUDENT ADVISING PROGRAM IS PRIMARILY CARRIED OUT BY THE FACULTY AND SUPERVISED BY THE ASSOCIATE DEAN OF ACADEMIC AFFAIRS. ALL UNDERGRADUATE STUDENTS HAVE A FACULTY ADVISOR FROM THEIR MAJOR DEPARTMENT; STUDIO FOUNDATION STUDENTS ARE ASSIGNED AN ADVISOR FROM THEIR PROBABLE AREA OF CONCENTRATION. FACULTY ADVISORS ASSIST STUDENTS

WITH CURRICULUM SELECTIONS AND COURSE SEQUENCING; THEY RECOGNIZE ADVISEES' INDIVIDUAL NEEDS AND HELP STUDENTS CLARIFY ARTISTIC GOALS AND DIRECTIONS.

Advising Office

Complimenting faculty advising, the Advising Office, supervised by the Associate Dean of Academic Affairs, provides a range of information and advice concerning graduation and curriculum requirements, college policies, change of major, academic problems, academic strategies for students with learning disabilities, transfer credit, leaves of absence and withdrawal procedures, professional development, career directions, off-campus study programs, and referral to specific faculty members, department chairs, or other members of the administration.

Affirmative Action, Equal Opportunity and Diversity

The Affirmative Action, Equal Opportunity and Diversity Committee implements and oversees the State College Affirmative Action, Equal Opportunity and Diversity plan and serves as a resource to students, faculty, and staff on these issues. When necessary the committee addresses formal and informal complaints.



Office of External Affairs



Each person who completes one year or more of study in a degree-granting program becomes, upon leaving MassArt, a member of the Alumni Association, which is governed by an elected executive committee of alumni/ae who organize activities that help keep alumni/ae informed about the college's goals and programs. Alumni/ae assist in promoting the college as an educational institution and in helping students move toward their career objectives. The association also serves as a networking system for alumni/ae to be kept up-to-date about each other's lives and work.

THE OFFICE OF EXTERNAL AFFAIRS PROVIDES SUPPORT TO BOTH THE COLLEGE'S ALUMNI ASSOCIATION AND THE FOUNDATION, WHICH OVERSEES THE SOLICITATION OF FUNDS AND DONATIONS OF EQUIPMENT AND MATERIALS TO THE COLLEGE.

The Foundation is charged by the college's Board of Trustees with the responsibility of leading all MassArt fundraising efforts to support scholarship programs, earned income, and endowment initiatives. The Foundation organizes an annual art auction featuring the work of over two hundred regional and national artists, to raise funds for the college. The Foundation is a separate, non-profit, tax-exempt organization with a board of directors whose membership includes college administrators, faculty, alumni/ae, and representatives from the city's art and business communities.

Scholarships and Awards

The Massachusetts College of Art, through the generosity of friends and alumni/ae, is able to provide outstanding students enrolled in all departments a wide range of scholarship and award opportunities. Some awards require the student to submit an application or statement of intent, while others are awarded by the department chairs on the basis of merit and need. Award winners are announced and honored at the annual Convocation ceremony, held on the evening before Commencement.

SCHOLARSHIPS

Alumni Association –
Abbott/Doucette Award
Alumni Association –
Ella Munsterberg Award
Gail Argenziano Memorial Scholarship
Rudolph Arnheim Book Award
Art School Associates, Inc. Scholarship
Art School Associates Trust Fund
Aspen Design Scholarships
Mercy Bailey Fund Award
David Berger Memorial Fund Award
Robert C. Billings Fund Award
Helen Blair Sculpture Award
Annie E. Blake Fund Award
Bookbuilders of Boston Award
Roy H. Brown Scholarship
Calvin Burnett Award
Lila Chalpin Creative Writing Award
Class of 1917 Scholarship Fund in
Memory of Viola Fines Dube
Class of 1941 Award
Kathryn Coghlan Fund Award
Russell P. Coleman, Jr. Memorial
Scholarship
Robert Corey Award
Annie L. Cox Fund Award
Philip DiMatteo Memorial Scholarship
Donis A. Dondis Scholar Award
Donis A. Dondis Travel Fellowship
Mark Fallon Award
Foundation Auction Awards
The Gamblin Painting Awards
Patrick Gavin Award

Morton Godine Fellowship
Marilyn Margil Goldberg Memorial
Scholarship
Graduate Book Awards
Marguerite Guilfoyle Fund
Robert Thomas Higgins ('54)
Memorial Awards
Dina Zacconi Intravaia Memorial
Scholarship
Maggy Krebs Gift
Lawrence Kupferman Memorial Award
Massachusetts College of Art Alumni
Association Memorial Scholarship
The Mohan-Dow Merit Scholar Award
Albert Munsell Scholarship
North Shore Ceramics Group Award
Pace Gallery Award
Ron Placzek Theatre Arts Award
Hugh Sloan Award
Student Government Association
Service Scholarships
Racheal Whittier Memorial Fund Award
Leo Zolli Book Award



Cooperative Programs

THROUGH A VARIETY OF CROSS-REGISTRATION AND EXCHANGE PROGRAMS, MASSART STUDENTS HAVE THE OPPORTUNITY TO EXPAND THEIR EDUCATIONAL EXPERIENCES BY TAKING INDIVIDUAL COURSES OR A FULL SEMESTER OF STUDY AT OTHER INSTITUTIONS.

College Academic Program Sharing (CAPS)

MassArt undergraduate students may take as many as 18 credits during their academic careers at CAPS colleges by cross-registration without the need for a formal transfer of credit process. Courses must not be available at MassArt. Members of the CAPS program are the Massachusetts State Colleges at Bridgewater, Fitchburg, Framingham, North Adams, Salem, Westfield, Worcester, and the Massachusetts Maritime Academy.

Professional Arts Consortium (Pro Arts)

MassArt is a member of the Pro Arts Consortium, an association of six neighboring Boston colleges that prepare their students to be professionals in the visual and performing arts and architecture. The other member institutions are: Berkelee College of Music, Boston Architectural Center, The Boston Conservatory, Emerson College, and the School of the Museum of Fine Arts.

The consortium sponsors various activities to foster student and faculty exchange, including cross-registration for full-time students in member school courses at no additional tuition cost, although laboratory or other supplemental fees are the responsibility of the individual student.

The goals of the consortium are to provide opportunities to students and faculty that the individual colleges acting alone might not be able to offer, and in general to expand the resources of each member school through exchange, cooperation, and communication.



Public College Exchange Program

The four public colleges in Boston – University of Massachusetts/Boston, Bunker Hill Community College, Roxbury Community College, and MassArt – permit full-time degree candidates to take up to two courses in any semester at another of the colleges as long as the courses are not offered at the student's home institution.

Mobility Program

The mobility program of the Association of Independent Colleges of Art and Design (AICAD) gives full-time undergraduate students in their junior year the opportunity to study for one semester at another member college while they continue to pay tuition to their home school.

Foreign Exchange Programs

In addition to its domestic student exchanges, MassArt coordinates international exchanges with three schools in England: The Chelsea School of Art and Design, London; The West Surrey College of Art and Design; and The Central Saint Martin's School of Art and Design, London; and with the Universitat de Barcelona, Spain. On a space available basis, eligible students in their junior year may exchange their studio spaces and living accommodations with an English or Spanish counterpart. Summer foreign study opportunities are available through the Program of Continuing Education.





MEMBERS OF ASSOCIATION OF
INDEPENDENT COLLEGES OF ART AND
DESIGN, 1995-96

- Alberta College of Art and Design *
- Art Academy of Cincinnati
- Art Center College of Design
- Art Institute of Boston
- Art Institute of Southern California
- Atlanta College of Art
- California College of Arts and Crafts
- Emily Carr Institute of Art and Design *
- Center for Creative Studies
- Cleveland Institute of Art
- Columbus College of Art and Design
- Cooper Union, School of Art
- Corcoran School of Art
- Kansas City Art Institute
- Kendall College of Art and Design
- Maine College of Art
- Maryland Institute, College of Art
- Massachusetts College of Art
- Memphis College of Art
- Milwaukee Institute of Art and Design
- Minneapolis College of Art and Design
- Montserrat College of Art
- Moore College of Art and Design
- Nova Scotia College of Art and Design *
- Ontario College of Art and Design *
- Otis College of Art and Design
- Pacific Northwest College of Art
- Parsons School of Design
- Pennsylvania Academy of the Fine Arts
- Pratt Institute
- Rhode Island School of Design
- Ringling School of Art and Design
- San Francisco Art Institute
- School of the Art Institute of Chicago
- School of the Museum of Fine Arts
- School of Visual Arts
- * Associate Member



detail

PAINTING

Mark Kelly *sophomore*

Anthony Fluchett
MFA



Lisa B. Osborn

3D

MFA



Junior
FIBERS
Samantha Bump

Jason Nevins
INDUSTRIAL DESIGN
senior
solar-powered lawn mower



3D/CERAMICS
Lisa B. Osborn
MFA





Amie Goode *senior*

SCULPTURE



Kim Petrosillo *junior*

CERAMICS

FASHION DESIGN

Junior

Donna Joyce Sansom



SCULPTURE

senior

Jaime Cummings





COMMUNITY EDUCATION
Heather Kazuwick

Senior

20

Kathleen Robbins—MFA



Jeff Wixon—ARTIST/TEACHER—MSAE



AlmaDis Kristensdottir

GRAPHIC DESIGN
SENIOR

"heureka!"

Bell



- Information carrying capability of fiber optics
- Modern and beautiful everything you need to know
- Along the internet connection

This is a great day with me. Bell's called. I feel that I have at last struck the solution of a great problem, and the day is coming when I shall have just as much water or gas, and I shall converse with a man either without leaving home.

Alexander Graham Bell
March 10, 1876



heureka!

@

content

Departments



Walter Pierce

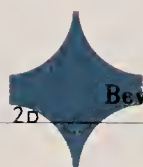
VIDEO

junior



MFA
3D/SCULPTURE

Michael Beatty



2D

Beverly Barber

MFA





Damon Carter

GLASS

junior

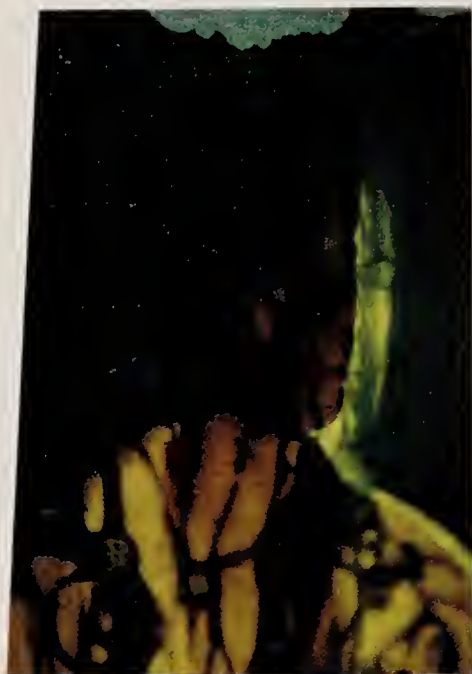


Sharon Tantor

senior

CERAMICS

Kenneth Fitzgerald MFA
DESIGN

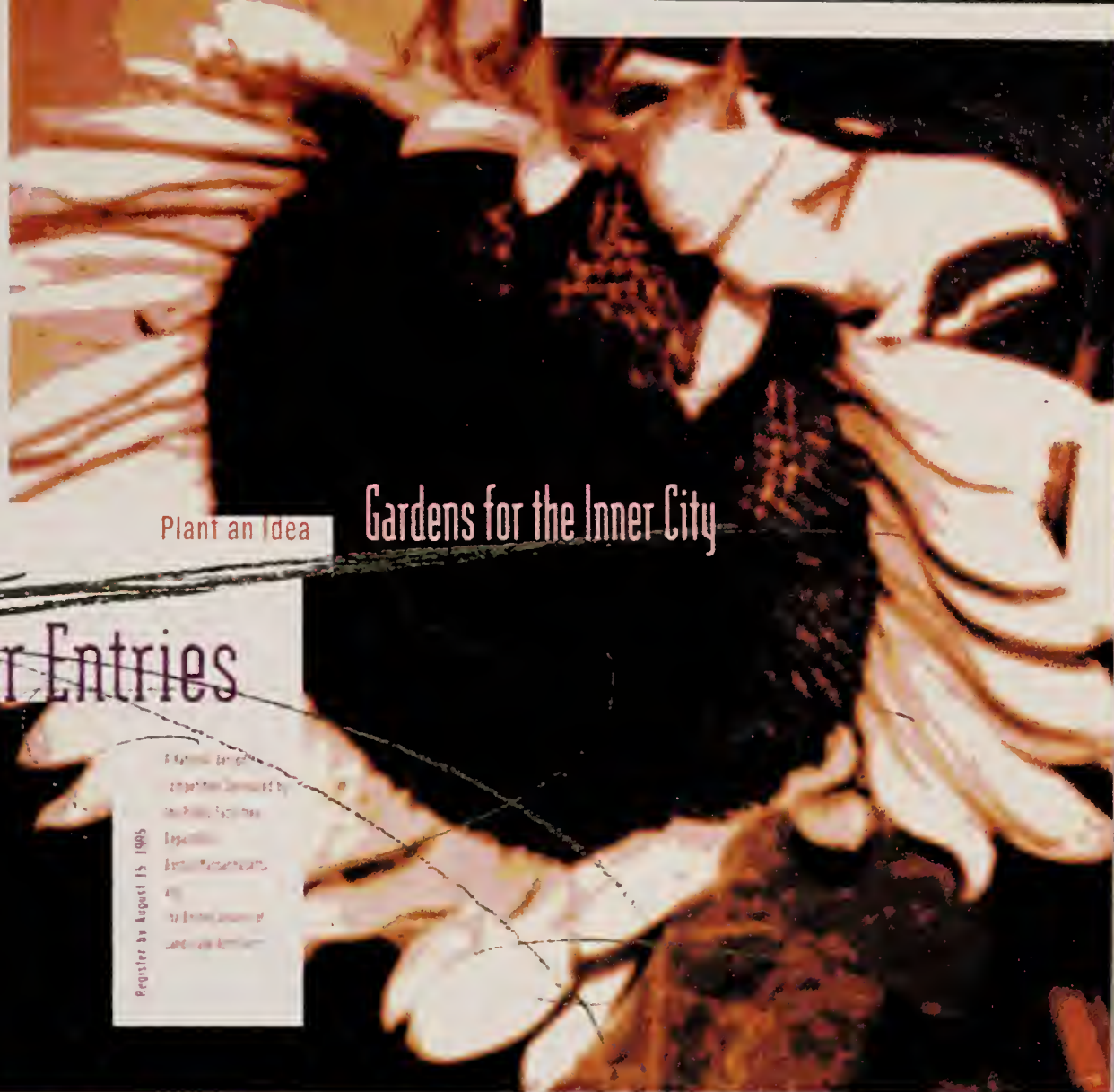


Yong Chen
senior ILLUSTRATION



Richard Mishir
senior ART EDUCATION/PAINTING





Plant an Idea

Gardens for the Inner City

Call for Entries

Register by August 15, 1995

For more information
contact the Garden for the Inner City
at 1-800-855-8555
or visit our website at
www.gardenfortheinnercity.org

1-800-855-8555
www.gardenfortheinnercity.org

Creating gardens for the Inner City
will be a great and wonderful challenge

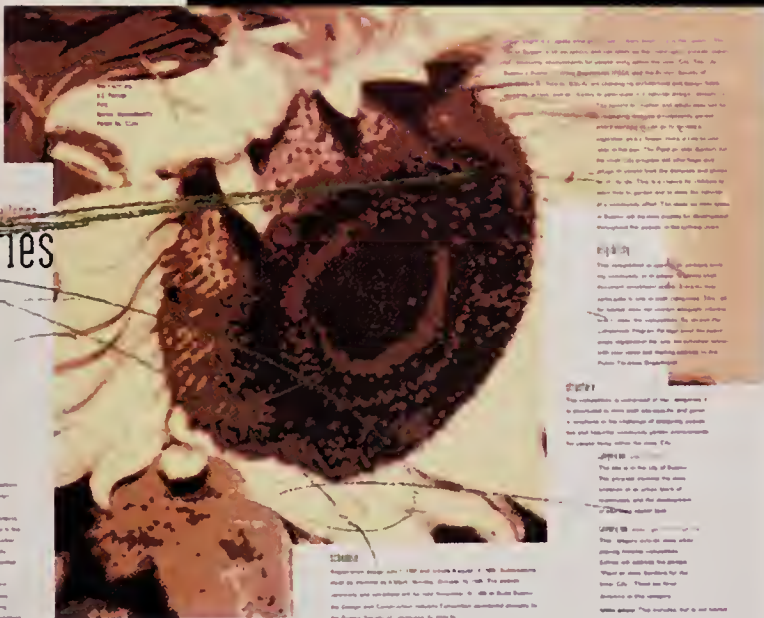
Call for Entries



OBJECTIVE

The objective of the competition is to gather innovative design ideas and to focus design thinking on the following objectives:
1. To create a garden that is both functional and aesthetically pleasing.
2. To create a garden that is both functional and aesthetically pleasing.
3. To create a garden that is both functional and aesthetically pleasing.

1-800-855-8555
www.gardenfortheinnercity.org



SCHEDULE

Registration begins July 1, 1995 and ends August 1, 1995. Submissions should be received by August 15, 1995. The award ceremony will be held on September 15, 1995 at the Garden for the Inner City.

AWARDS

The award will be given to the winner of the competition.

DESIGN

The competition is open to all people who are interested in creating a garden. The competition is open to all people who are interested in creating a garden.

ENTRY

The entry should be a drawing or a photograph of a garden. The entry should be a drawing or a photograph of a garden.

PRIZES

The prize will be a cash award of \$1,000. The prize will be a cash award of \$1,000.

CONTACT

For more information, contact the Garden for the Inner City at 1-800-855-8555.

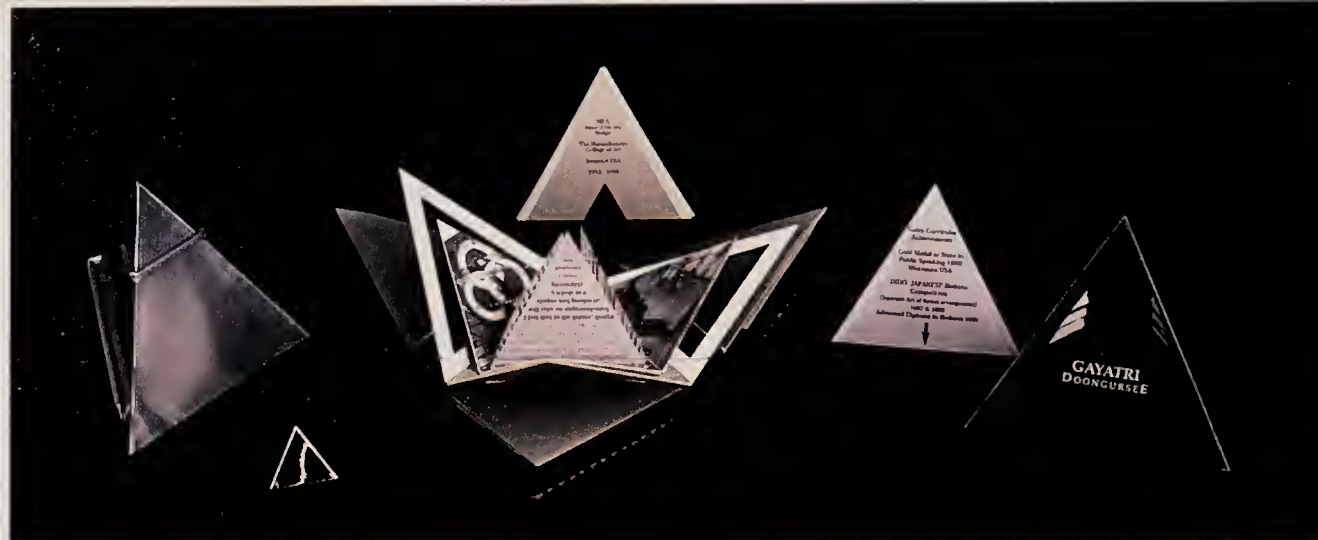
FAQ

Q: What is the deadline for entries?
A: August 1, 1995.

GRAPHIC DESIGN

Resa Blatman

senior

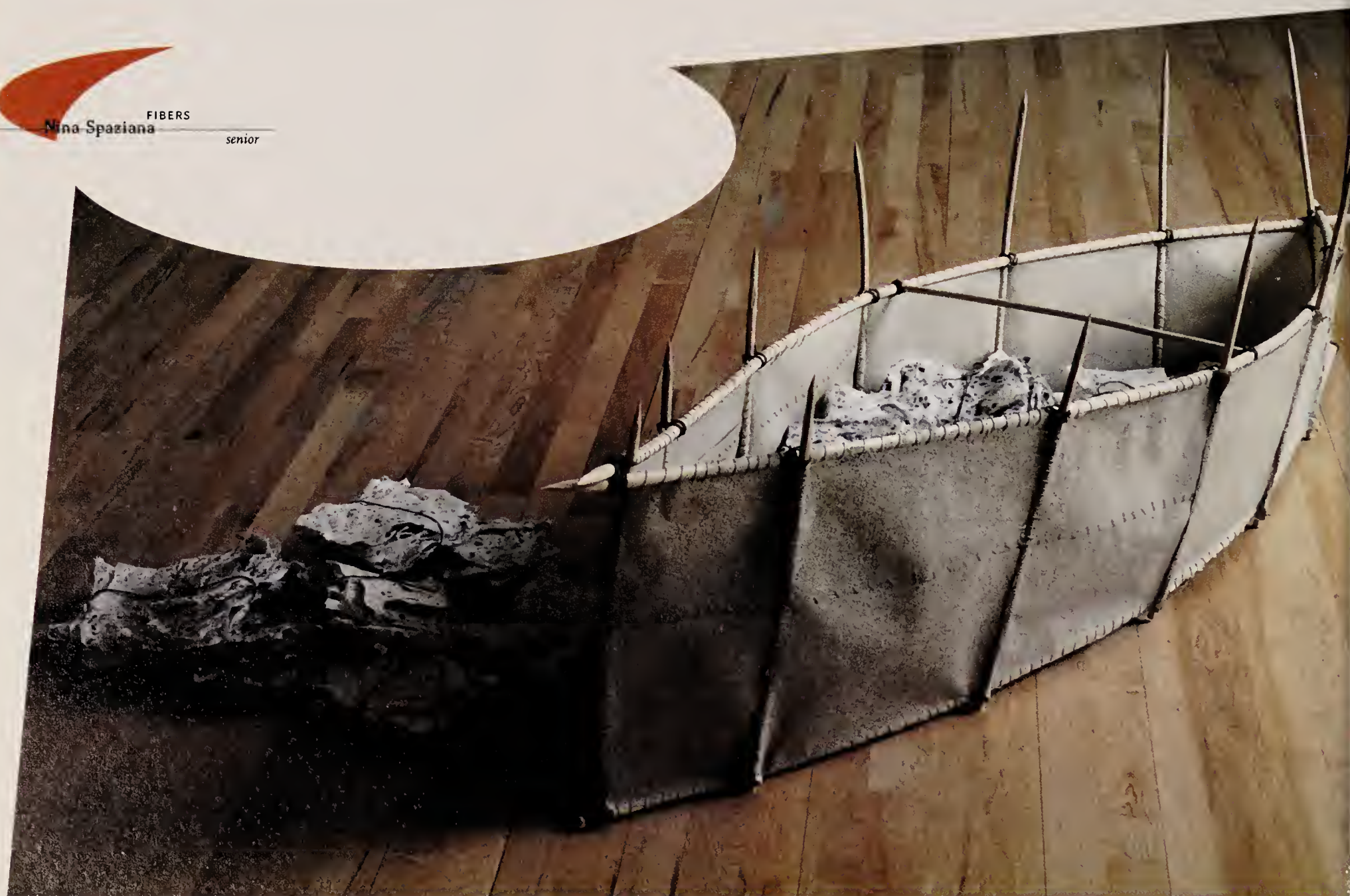


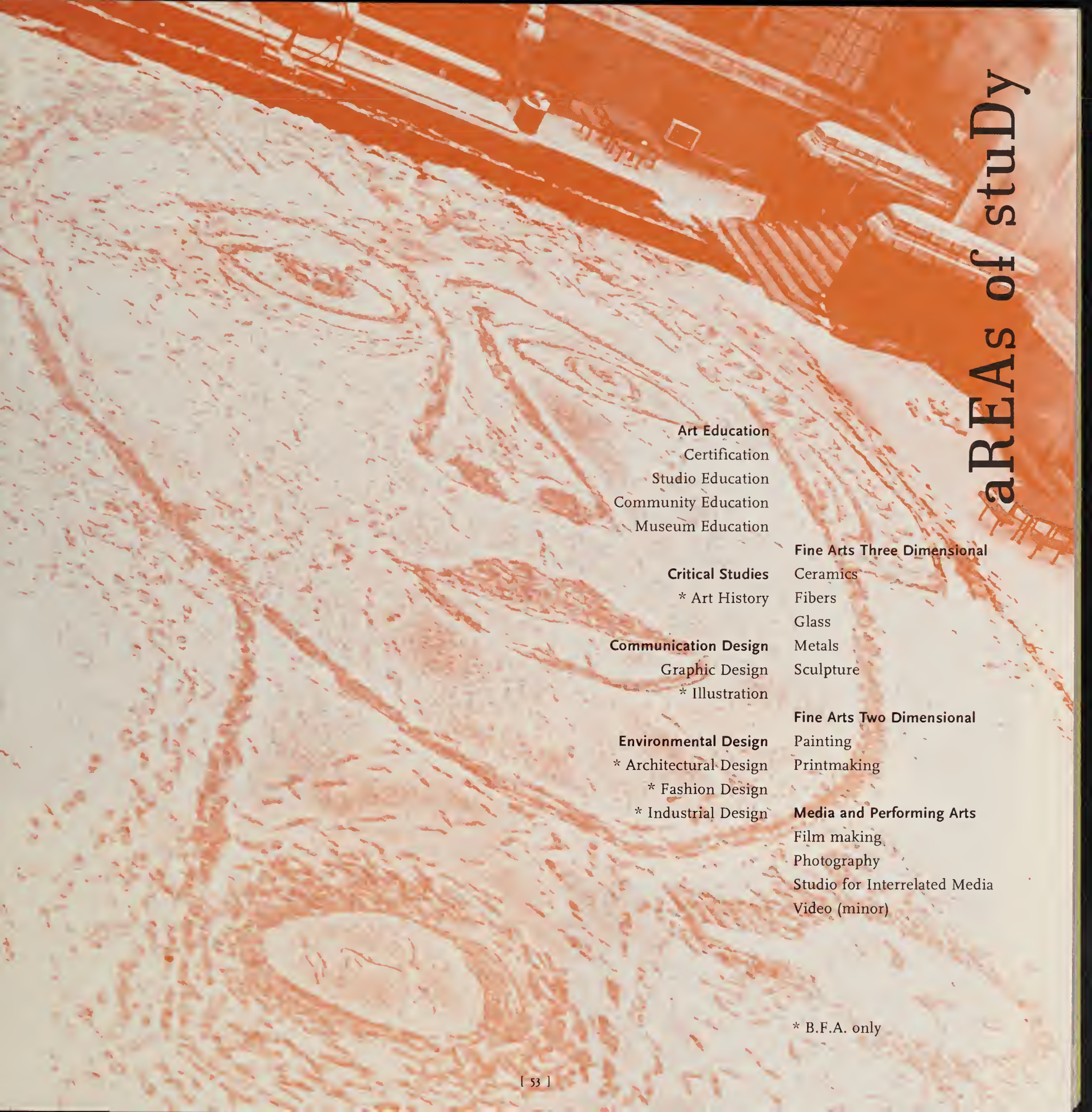
Gayatri Doongursee
MFA DESIGN



FIBERS
Nina Spaziana

senior





aREAs of stuDy

Art Education

- Certification
- Studio Education
- Community Education
- Museum Education

Critical Studies

- * Art History

Communication Design

- Graphic Design
- * Illustration

Environmental Design

- * Architectural Design
- * Fashion Design
- * Industrial Design

Fine Arts Three Dimensional

- Ceramics
- Fibers
- Glass
- Metals
- Sculpture

Fine Arts Two Dimensional

- Painting
- Printmaking

Media and Performing Arts

- Film making
- Photography
- Studio for Interrelated Media
- Video (minor)

* B.F.A. only

Studio Foundation



STUDIO FOUNDATION, THE DEPARTMENT OF FIRST YEAR STUDENTS,
IS DEDICATED TO PROVIDING A BASIC UNDERSTANDING OF VISUAL
LANGUAGE, SOURCES OF INSPIRATION, AND IDEA GENERATION.

A strong foundation program supplies an essential ingredient in an effective and comprehensive four-year art college experience. The six required courses taken in the Studio Foundation Department are prerequisites to the sophomore year when students enter their major concentration. The first-year courses build an important transition between the pre-art college experience and advanced studio work.

Active artists, dedicated teachers, and community-minded people, the Studio Foundation faculty share a strong interdisciplinary philosophy. Their familiarity with the wealth of educational opportunities at the college provides students with direction and encouragement on all levels. They inspire and inform, nurture each student's drive to put ideas into form, and prepare students for successful upper-level study and a lifetime of learning.

First-year students explore drawing, design, color, 3-dimensional arts, and a choice of one of the following media arts: film, photography, computer arts, video, or interrelated media. They are introduced to a wide range of materials and techniques as vehicles with which to develop forms for their ideas. The program provides students with a basic "tool chest" of vital resources for their advanced studio training and liberal-arts studies, and a variety of information, experiences, and knowledge of art forms from all over the world, past and present. The Studio Foundation program is carefully designed to help students develop a critical eye and formulate a personal vision. Visiting artists and lecturers at the weekly Artists Seminar present valuable information about professional skills required to perpetuate visual ideas in the practical world.

The Studio Foundation program uses a pass/no credit grading system, which removes unnecessary pressure from first year students and provides an atmosphere conducive to experimentation and exploration. The faculty believe that students should be encouraged to discover the things that evoke their curiosity, and find their own unique paths to greater intellectual and artistic sophistication. In-class critiques, frequent student exhibitions, and special department-wide projects prepare students for the scrutiny of their more mature productions, and instill a vision of the potential of their work.

STUDIO FOUNDATION

			CREDITS
SF170	F	Artists Seminar	3
SF171		Color Studio	3
SF172		Drawing Studio	3
SF173		3D Arts	3
SF174		Elements of Design	3
SF175		Media Arts	3
		(Film or Photography or Computer Arts or Video or Interrelated Media)	
CSA101		Foundations of Art: Origins	3
CSA102		Foundations of Art: Modern and Contemporary	3
CSB150		American Thought and Government	3
CSC100		Written Communications	3
Elective			3
			33

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

cRITICAL stUDiEs



CRITICAL STUDIES COURSES ARE DESIGNED SPECIFICALLY TO STIMULATE THE IMAGINATION AND INSPIRATION OF ART STUDENTS. COURSES WHICH SUGGEST INTERDISCIPLINARY METHODS ARE STRESSED FOR THEIR VALUE IN ENCOURAGING FLEXIBILITY OF MIND. CRITICAL HABITS OF THOUGHT AND SPEECH SHARPEN STUDENTS' RESPONSES TO THE WORLD OF ART AND IDEAS, FURTHER THEIR UNDERSTANDING OF THEMSELVES, AND FOSTER A SENSE OF THE VALUE AND BEAUTY OF VERBAL EXPRESSION. CLASS DISCUSSION IS ENCOURAGED AND PARTICIPATION IS EXPECTED; THE FACULTY WANT ALL THE COLLEGE'S GRADUATES TO BE ARTICULATE, EFFECTIVE SPEAKERS, CAPABLE OF REASONING WITH PRECISION, ABLE TO STAND UP FOR THEIR OPINIONS AND BELIEFS. THE CRITICAL STUDIES FACULTY MAKE ACTIVE USE OF BOSTON'S INEXHAUSTIBLE CULTURAL RESOURCES; MUSEUM AND GALLERY VISITS ARE AN INTEGRAL PART OF THEIR EFFORTS TO STIMULATE CRITICAL VIEWING AND WRITING BY STUDENTS.

Because information and imagination require correct and effective writing skills to be clearly communicated, all of MassArt's Critical Studies courses require essay writing. Students are expected to be able to present their own ideas in concise, well-structured prose appropriate to college-level study.

The BFA degree requires a minimum of 45 credit hours in Critical Studies. (Exceptions are made for Art Education majors, who take human development and perceptual courses in Art Education and take only 30 credits in the Critical Studies Department.) The 45 credits are divided among four years. Four freshman courses and one sophomore course—required by name—provide a foundation for upper-level distribution electives, selected from within the four areas of the department: art history; social sciences; natural sciences and mathematics; writing, film criticism, and literature. The electives develop areas of knowledge that have been introduced in the required courses; provide specialized information and ideas relevant to the students' studio work; and explore connections among disciplines. Feminist studies are well-represented in the curriculum, as are courses in aesthetics, ancient and present-day Latin-American and Asian cultures, and critical theory.

Art History (Area A) courses enrich the artistic education of MassArt students by teaching them to approach and understand a work of art in its cultural and historical context. Students learn the complex vocabulary of visual analysis and are encouraged to become fluent in this language; there is an emphasis on research skills, as well, in all courses.

Social Sciences (Area B) studies enable students to gain a working knowledge of the major disciplines and methods of inquiry in the social sciences; develop a sense of historical perspective; and deepen their understanding of their own and other people's historical and cultural heritages.

Writing, Film Criticism, and Literature (Area C) courses bring students to a level of literacy at which they can discern the multi-layered complexity of feelings, ideas, meanings, and historical forces present in a work of art. Students read and analyze literary works

and films to gain insight into and appreciation of the works, and new ways of thinking about accepted knowledge and about their own creative work.

The Natural Science and Mathematics component (Area D) develops an appreciation of the contexts, concepts, and methods of science and mathematics, and fosters ability to form critical judgements using scientific principles. The various courses offer opportunities for critical thought: seeing the use of scientific reasoning in daily life; asking "what is the evidence?" and "with what confidence do we know this?"; considering experimental validations and theoretical constructions; using scientific terms precisely; thinking both reductively and holistically.

Critical Studies Pre-Semester, Basic English, Tutorial Support

Some students, at the discretion of the college Admissions Committee, are accepted to the college with strong portfolios but deficiencies in language skills. These students, as a condition of their admission, are required to complete successfully a Critical Studies program in the summer preceding matriculation or in their first semester at the college. These Basic English courses develop writing competencies and strengthen reading and critical thinking skills necessary for advanced college work in all areas. Language tutorials are available to students who need support in reading and writing skills at any point in their college experience.



Art History

The BFA with a concentration in Art History uniquely educates the art historian who wishes to enhance his or her understanding of a work of art through hands on, nitty-gritty exploration of material production. Of the 132 credit hours required for graduation in Art History, 72 are Critical Studies, which include six credits of foundation Art History and 33 credits of advanced art history courses; 60 credits are studio and can include a concentration in a particular area of studio expertise.

Special options available to seniors in Art History include an internship in one or both semesters of the senior year (three to six credits) or a directed-study curriculum leading to completion of a senior thesis project.

Dual majors in the Art History area are common. Students often choose Painting/Art History or Printmaking/Art History. Combining fine arts concentrations with the Art History major is easy to plan and manageable in terms of time and credits. Dual majors of Design/Art History or Art Education/Art History are possible, but extremely demanding because of the distribution requirements in these areas. Students can combine course work in Art History with the Museum Education concentration in the Art Education program, an ideal curriculum for those who wish to emphasize art history in their teaching goals.

letter to January

puddles of sky
I walked along streets,
bridges, sidewalks, mudpaths
soaked with drizzle
I was just eyes
ears
skin
fingers
breath
mudboots
I didn't talk, the weather told my mood

in the potting shed it was dry;
winter pods
plant bulbs
herbs in trays

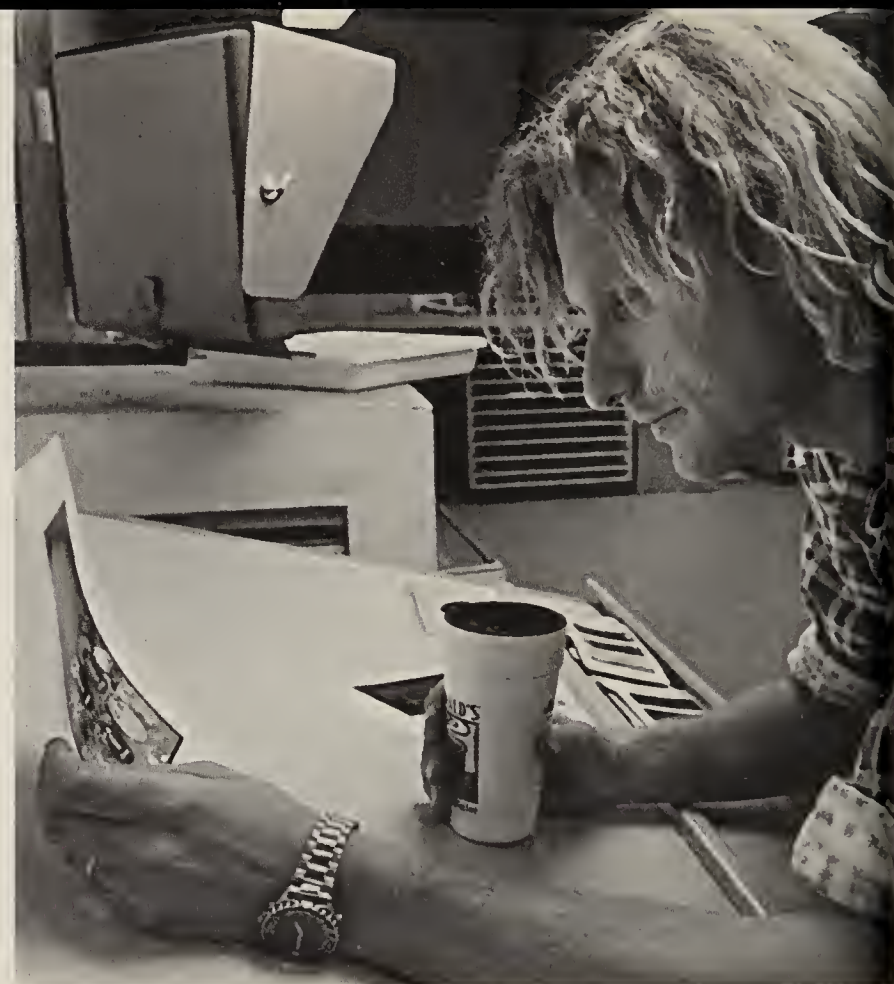
from a distance the fields looked bare,
but here garlic shoots come up early
ground frost broke
farmer Gorden trimmed his beard

North Wind, catch me
let me fly
scatter me to four directions
put down a remay blanket to
keep the garlic warm

I'll hum a prayer
with my face to the wet sky
with my boots in the winter rye



Alex Reinhart
senior



Career opportunities in art history include teaching, writing, and editing, as well as curatorial or research positions in museums and galleries. Students planning to teach generally pursue a graduate degree, for which the undergraduate major at MassArt provides an excellent introduction and rigorous preparation. Students who are intending to pursue a graduate art history program are expected to study at least one foreign language. Cross-registration through the Pro-Arts Consortium provides MassArt students this opportunity. Up to twelve credit of foreign language study at another college may be applied to satisfy MassArt graduation requirements as follows: six credits towards Writing and Literature (Critical Studies Area C) and six towards studio electives.

CRITICAL STUDIES REQUIREMENTS

For all Departments except Art
Education and Art History

FRESHMAN YEAR	CREDITS
CSA101 Foundations of Art: Origins	3
CSA102 Foundations of Art: Modern and Contemporary	3
CSB150 American Thought and Government	3
CSC100 Written Communication	3
	12

SOPHOMORE YEAR	CREDITS
CSC200 Literary Traditions	3
CSA Elective-Art History	3
CSB Elective- Social Sciences	3
CSB/C/D Elective- Social Sciences or Writing, Film Criticism & Literature or Science & Mathematics	3
	12

JUNIOR YEAR	CREDITS
CSA Elective-Art History	3
CSC Elective-Writing, Film Criticism & Literature	3
CSD Elective-Sciences & Mathematics	3
CSB/C/D Elective- Social Sciences or Writing, Film Criticism & Literature or Science & Mathematics	3
	12

SENIOR YEAR

CSA Elective-Art History	3
CSB Elective- Social Sciences	3
CSC Elective-Writing, Film Criticism & Literature	3
	9

SUMMARY

Art History	15
Social Sciences	9
Writing, Film Criticism, and Literature	12
Science and Mathematics	3
CSB/C/D Electives	6
	45

Note: CSC100 Written Communication is
required as a pre-requisite (by course com-
pletion or transfer) for all Critical Studies
courses above 100 level.

ART HISTORY

SOPHOMORE YEAR	CREDITS
Choose 3 of the 4 below:	
CSA205 Ancient Art	
CSA210 Art of the Middle Ages	
CSA270 Renaissance Art	
CSA277 Baroque and Rococo Art	9
CSC200 Literary Traditions	3
CSA Elective	3
CSB Elective	3
CSB/C/D Elective	3
Studio Electives	12
	33

JUNIOR YEAR

Choose 1 of the 3 below:	
CSA321 History of Modern Architecture	
CSA326 Modern European & American Sculpture	
CSA356 Modern European Painting	3
CSA Electives	6
CSB Elective	3
CSC Elective	3
CSD Elective	3
Studio Electives	15
	33

SENIOR YEAR

CSA450 F Art History Research Seminar	3
Choose 1 of the 2 below:	
CSA451 Philosophy of Art	
CSA452 Theories of Art Criticism	3
CSA Electives	6
CSB Elective	3
CSC Elective	3
Studio Electives	15
	33

SUMMARY

Studio Foundation	18
Art History	39
Critical Studies	30
Studio Electives	45
	132

F (fall) or S (spring) - the semester in which
the course must be taken due to course
availability or major sequencing.

Enlivened by its world-class faculty, outstanding facilities, convenient urban setting, and excitingly diverse on-campus community, MassArt continues an over one hundred and twenty-year tradition of academic and artistic excellence. MassArt students speak eloquently about their lives and work here.

I was really scared when I came here at first.



I don't like to not know anybody when I go somewhere. MassArt's supposed to be one of the bigger art schools, people-wise, but it's not, because everybody knows who everybody is and everybody pretty much knows everybody. It wasn't hard to make friends at all. Most of the freshman class lives over in Smith Hall and nobody's not friends. I have a pretty quiet roommate and that's not bad. The dorm's done in suites—you have two rooms and two kids in each room, and between the rooms is the bathroom. A lot of kids will be in the same classes, so you'll go up to see how they're doing on their projects.

Gary Hedrick
Hingham, MA
Studio Foundation/Graphic Design

Most people think of MassArt as strictly an "art school" but they don't really realize that it has a tremendous Art History department.

One of the things I love about the program is that I'm able to combine studio work with my art history. I think the two play off one another very well. At other schools, many art history majors have never really picked up a paintbrush.



Meg Donabedian
Boston, MA
Junior/Art History

I was a Continuing Ed student who decided to come back on a full-time basis. I went from being a full-time housewife for the last twenty years—that was all I knew, my children, my husband, housekeeping and shopping. I was afraid to come into Boston by myself; I was afraid to do just about everything

Coming here has opened up the whole world. I've met people from every sphere of humanity, which I wasn't exposed to before.



Mothers aren't all grown up: I think I'm probably a total beginner. Part of parenting is a lot of self-sacrifice, so you tend to put the others first, all the time, and you can get lost in the shuffle. Thinking now about how I think about things or how I view things, that in itself is a revolution. And the people around here, the kids, are so open and they expose themselves completely. They say exactly what's in their hearts and in their minds and they don't apologize for it. That really made me realize, "Ah! I can be who I am and I don't have to apologize for feeling the way I do about situations, regardless of whether I'm the only one that feels the way I do."

Jane Sheehy
Weymouth, MA
Studio Foundation/Painting

I've only been happy with my work for about a year. Before, I felt I had no direction, I felt overwhelmed, but one day I woke up and something clicked.

Right now I've been doing what I call "ambiguous landscapes" because they're not really abstract, but they're not really obvious either. The majority of my paintings are nocturnal images. I'm attracted to one intense light going on in the midst of complete darkness, vast darkness. It's almost like you're always going through a tunnel when you're looking at my paintings. I drive around at night, and I feel like my brain takes pictures. I drive down certain roads I know will be more beautiful than most.

Jeanne Cratty

Weymouth, MA

Senior/Painting/Art Education (Studio)



It's such an amazing, breath-taking experience to be surrounded by art all the time. So often I go to a museum now and I want to touch things or pick them up—because you get a chance to do that here at MassArt.



I mean, you may be working right next to somebody that's going to be there in a museum someday, and you're working with them, bouncing ideas off each other and really it becomes an explosion of creativity going on amongst the students, the instructors, everybody that comes in contact with MassArt.

Kara Kitchen

Michigan

Junior/Art Education (Certification)



a R t E D u C A T i o n

THE ART EDUCATION FACULTY BELIEVE THAT THE BEST ART TEACHERS HAVE A LIFE-LONG COMMITMENT TO THEIR OWN ART MAKING WHICH ENABLES THEM TO FIND INSPIRATION FOR TEACHING IN THEIR OWN CREATIVE PROCESSES AND INSPIRATION FOR THEIR STUDIO WORK IN THEIR TEACHING EXPERIENCES. ART MAKING CARRIES WITH IT A BROAD SOCIAL RESPONSIBILITY, AND THE ART TEACHER'S ROLE OFTEN EXTENDS BEYOND THE CLASSROOM INTO THE COMMUNITY. ALTHOUGH THE DEPARTMENT'S PRIMARY FOCUS IS THE SCHOOLS, ART EDUCATION IN MUSEUMS, COMMUNITY ARTS CENTERS, AND OTHER EDUCATIONAL CONTEXTS IS INCLUDED IN THE CURRICULUM. THE ART EDUCATION DEPARTMENT IS ALSO COMMITTED TO RESEARCH AND SCHOLARSHIP LEADING TO THE IMPROVEMENT OF INSTRUCTION.

Combining the scholarly discipline of an academic program with the intensive studio-based focus of a traditional arts college experience, the Art Education department fosters connections among all the major concentrations of the college. Art Education majors take a multi-disciplinary approach to their studies and prepare to assume a multitude of roles in their society, contributing their gifts and skills as teachers, artists, scholars, and activists. The department also places an emphasis upon understanding and creating bridges between different cultures and artistic heritages; all majors are required to study the history or art history of at least one non-Western culture, chosen from among the broad range of elective offerings in the Critical Studies department.

Art Education courses divide into four areas: theoretical frameworks for teaching art; direct experience with materials and processes; field observation and participation; and student teaching. A number of courses center around studio processes and viewing experiences. Critiques and discussions provide opportunities for students to assess their own studio work and develop important teaching skills. Throughout the program, students explore a variety of learning environments, populations, teaching styles, and learning needs. They do field observation in schools (elementary, middle, high school, and special needs classes), community centers, museums, day care and after-school programs, and other sites in the Boston area. At each point in the program students use their accumulated knowledge to solve problems that arise with each new teaching experience.

Art Education majors choose one of four undergraduate programs. Students in Certification (Program I) take a broad spectrum of courses in many studio areas. Students in Studio Education (Program II) have a dual focus in one studio area and

art education. Students in Museum Education (Program III) specialize in art history, museum study, and education. Students in programs II and III may complete provisional certification with advanced standing by enrolling in a ninth semester which includes the student teaching experience. Students qualify for state certification on one level, either pre K-9 or 5-12; to expand certification to both levels, students can add additional student teaching and appropriate coursework. Community Education (Program IV) is for students who are more interested in alternative education and do not wish to be certified to teach in the public schools; in this program, community practicum work is substituted for student teaching.

Undergraduate and graduate Art Education majors have access to on-campus studio space and participate in department and college-wide exhibitions. The Art Education Arnheim Gallery

is the center of many activities throughout the year; the exhibition schedule features work by faculty, students, alumni/ae, K-12 art teachers, and children and young people from the Saturday Studios and student teaching sites. Art Education majors get the

opportunity to participate in special programs, both at the college and in the community. Past events have included The Very Special Arts Festival, the National Art Education Conference, and The Whole Art Education Partnership.

Massachusetts State Certification is a two-step process. The first level, Provisional Certification with advanced standing, requires an undergraduate degree and successful completion of a state-approved education program. The provisionally certified with advanced standing can teach in the public schools (or any school requiring certification), but must earn a standard certificate within five years after beginning to teach.

Massachusetts College of Art offers a post-baccalaureate teacher certification program and a Masters of Science in Art Education; these are described in the graduate program section of this catalog.



RECENT COMMUNITY PLACEMENT SITES

The Family Program at the Boston
Museum of Fine Arts

The Institute of Contemporary Art
Educators for Social Responsibility

Artists for Humanity

HIV/AIDS and Disability Network

The Veterans' Administration Hospital,
Boston

Perkins School for the Blind

The Dimmock Community
Health Center

The Boston Institute for Arts Therapy

Hispanic Office of Planning
and Evaluation

Dorchester Youth Collaborative

The Saugus High School Violence
Awareness Program

Braintree Council on Aging

Senior Citizens Program at the Harriet
Tubman House

The First Church in Roxbury

The Stoneham Boys and Girls Club

The Parker Hill Branch of the Boston
Public Library

PROGRAM I: CERTIFICATION

FRESHMAN YEAR CREDITS

AE100	Introduction to Art Education	3
-------	----------------------------------	---

SOPHOMORE YEAR

AE201	Art & Human Development	3
AE202	Materials and Processes	3
AE251	Theory & Practice of Art Education	3
CSB280	Introduction to Psychology	3
CSB351	F Intellectual History of Modern Europe	3
CSC200	Literary Traditions	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Open Studio	
	Electives	6
		33

JUNIOR YEAR

AE302	Methods Lab	3
AE303	Media Workshop	3
AE306	Special Issues in the Changing Classroom	3
AE	Elective	3
CSA451	F Philosophy of Art	3
CSD	Elective	3
CSA, CSB or CSC	Non-Western Elective	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Open Studio Elective	3
		33

SENIOR YEAR

AE394	Professional Field Experience A	4.5
AE395	Professional Field Experience B	4.5
AE305	Curriculum in the Visual Arts	3
AE402	Designing Community Programs	3
AE403	Artist/Teacher Seminar	3
AE	Elective	3
FA2D or FA3D	Elective	3
	Media Elective	3
	Open Studio	
	Electives	6
		33

SUMMARY

Studio Foundation	18
Art Education	45
Critical Studies	30
Studio Electives	39
132	

F (fall) or S (spring) - the semester in which
the course must be taken due to course
availability or major sequencing.

PROGRAM II: STUDIO EDUCATION

FRESHMAN YEAR	CREDITS
AE100 Introduction to Art Education	3
SOPHOMORE YEAR	
AE201 Art & Human Development	3
AE202 Materials and Processes	3
CSB280 Introduction to Psychology	3
CSB351 F Intellectual History of Modern Europe	3
CSC200 Literary Traditions	3
Studio Concentration	15
Studio Elective	3
	33

JUNIOR YEAR	
AE251 Theory & Practice of Art Education	3
AE306 Special Issues in the Changing Classroom	3
CSA451 F Philosophy of Art	3
CSA, CSB Non-Western	
or CSC Elective	3
Studio Concentration	12
Studio Electives	9
	33

SENIOR YEAR		
AE302	Methods Lab	3
AE303	Media Workshop	3
AE402	Designing Community Programs	3
AE	Elective	3
CSD	Elective	3
	Studio Concentration	12
	Studio Electives	6
		33

SUMMARY		
	Studio Foundation	18
	Art Education	27
	Critical Studies	30
	Studio Concentration	39
	Studio Electives	18
		132

Studio Education students who successfully complete the above four-year curriculum may complete provisional certification by enrolling in a ninth semester which includes:

AE394	Professional Field Experience A	4.5
AE395	Professional Field Experience B	4.5
AE305	Curriculum in the Visual Arts	3
AE403	Artist Teacher Seminar	3

PROGRAM III: MUSEUM EDUCATION

FRESHMAN YEAR	CREDITS
AE100 Introduction to Art Education	3
SOPHOMORE YEAR	
AE201 Art and Human Development	3
AE202 Materials and Processes	3
AE251 Theory & Practice of Art Education	3

CSA210 Art of the Middle Ages	3
CSA270 Renaissance Art	3
CSB280 Introduction to Psychology	3
CSC200 Literary Traditions	3
Studio Electives	12
	33

JUNIOR YEAR	
AE306	Special Issues in the Changing Classroom
AE302	Methods Lab
AE303	Media Workshop
AE423	Exhibitions: Concept, Context, Audience
CSB351 F	Intellectual History of Modern Europe
CSD	Elective

Choose 1 of the 3 below:

CSA321	History of Modern Architecture	
CSA326	Modern European and American Sculpture	
CSA356	Modern European Painting	3
CSA, CSB or CSC	Non-Western Elective	3
	Studio Electives	9
		33

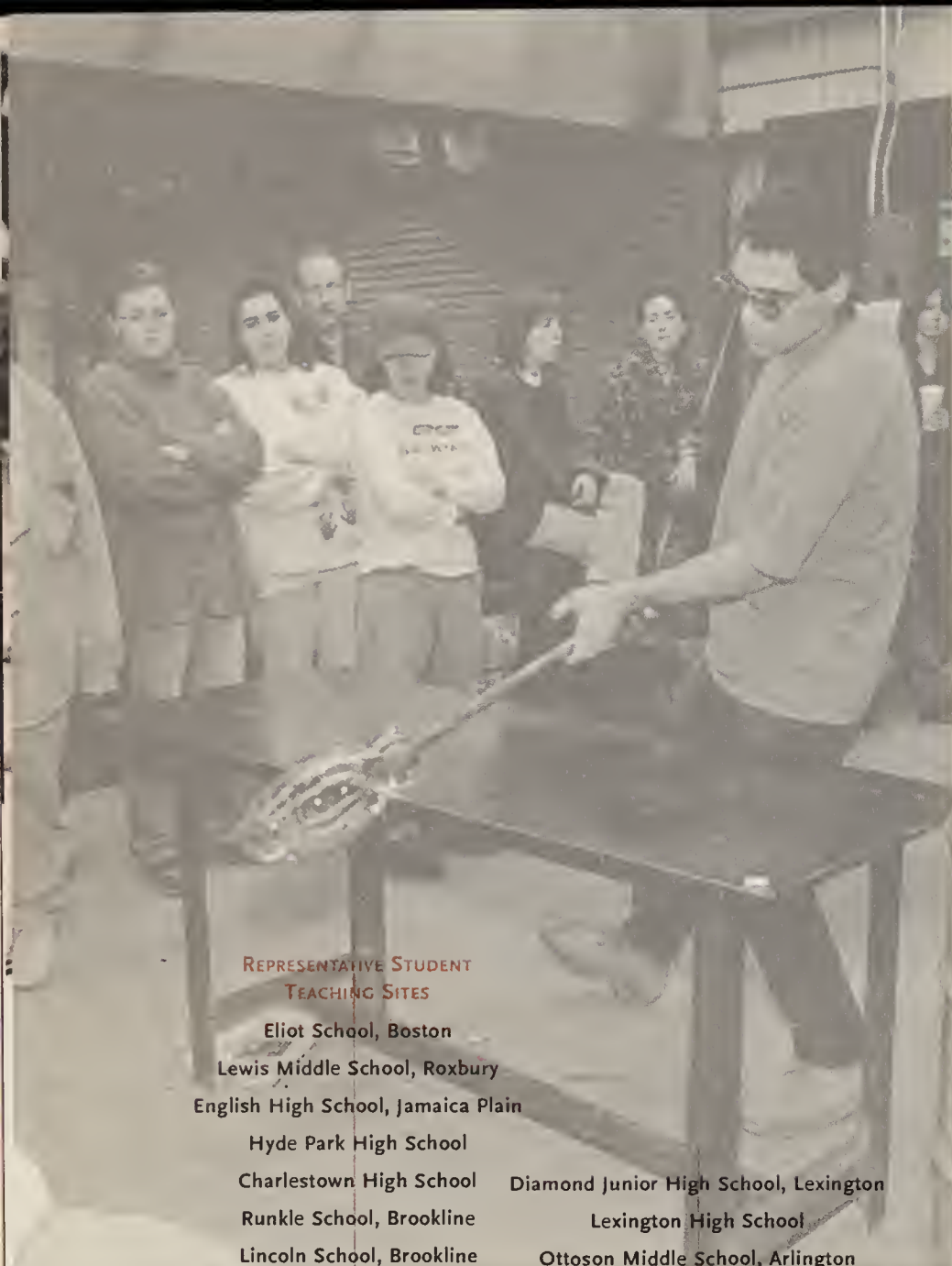


SENIOR YEAR		
AE402	Designing Community Programs	3
AE398 01	Museum Internship	3
AE	Elective	3
CSA450 F	Art History Research Seminar	3
CSA451 F	Philosophy of Art	3
CSA	Electives	6
	Studio Electives	12
		33

SUMMARY		
	Studio Foundation	18
	Art Education	33
	Art History	27
	Other Critical Studies	21
	Studio Electives	33
		132

Museum Education students who complete the above four year curriculum may complete their provisional certification by enrolling in a ninth semester which includes:

AE394	Professional Field Experience A	4.5
AE395	Professional Field Experience B	4.5
AE305	Curriculum in the Visual Arts	3
AE403	Artist Teacher Seminar	3



REPRESENTATIVE STUDENT TEACHING SITES

Eliot School, Boston	
Lewis Middle School, Roxbury	
English High School, Jamaica Plain	
Hyde Park High School	
Charlestown High School	Diamond Junior High School, Lexington
Runkle School, Brookline	Lexington High School
Lincoln School, Brookline	Ottoson Middle School, Arlington
Brookline High School	Arlington High School
Kennedy School, Cambridge	Greenlodge School, Dedham
King School, Cambridge	Dedham Middle School
Cambridge Rindge and Latin High School	Dedham High School
Horace Mann School, Newton	Pollard Middle School, Needham
Brown Junior High School, Newton	Needham High School
Newton South High School	Revere High School
Somerville High School	Kennedy Junior High School, Waltham
Cotting School, Lexington (special needs)	Waltham High School
Bowman School, Lexington	Watertown Middle School
	Watertown High School
	Masconomet Regional High School, Topsfield
	East Junior High School, Brockton
	Brockton High School
	McCall Junior High School, Winchester
	Winchester High School

PROGRAM IV: COMMUNITY EDUCATION

FRESHMAN YEAR CREDITS

AE100	Introduction to Art Education	3
-------	-------------------------------	---

SOPHOMORE YEAR

AE201	Art and Human Development	3
AE202	Materials and Processes	3
AE251	Theory & Practice of Art Education	3
CSB280	Introduction to Psychology	3
CSB351	F Intellectual History of Modern Europe	3
CSC200	Literary Traditions	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Open Studio	
	Electives	6
		33

JUNIOR YEAR

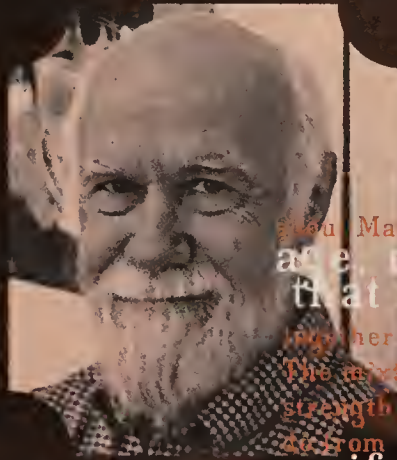
AE302	Methods Lab	3
AE303	Media Workshop	3
AE306	Special Issues in the Changing Classroom	3
AE402	Designing Community Programs	3
CSA451	F Philosophy of Art	3
CSD	Elective	3
CSA, CSB or CSC	Non-Western Elective	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Open Studio	
	Elective	3
		33

SENIOR YEAR

AE399	Observation and Documentation of Community Sites	3
AE398 02	Community Internship	3
Choose 1 of the 3 below:		
AE423	Exhibitions: Concept, Context, Audience	
AE466	Introduction to Art Therapy	
CSB	300-level course	3
AE305	Curriculum in the Visual Arts	3
AE403	Artist Teacher Seminar	3
AE or CSA	Elective	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Open Studio	
	Electives	6
		33

SUMMARY

Studio Foundation	18
Art Education	42
Critical Studies	30
Studio Electives	42
	132



One of the things that has really impressed me about MassArt is that there's no division—age, race, beliefs, dress—anything that separates ordinary people. We're all amalgamated together here and you feel right at home from the first time you're in a class. The mixture is wonderful, and that's probably where you get as much strength and inspiration as you do from any particular teacher. I was thinking that if you wanted a world model, the society of MassArt would be it.

John O'Brien
Newton, MA
Sophomore/Painting

I was studying painting on my own.
I really enjoy the brush strokes
and defining form and color,

and I wanted to apply that to illustration, to telling stories. Illustrators that I like are ones that add visual twists: either an odd perspective to the picture or some sort of strange composition.

One thing that's been attracting me more is mixed media—no boundaries, just whatever it takes to tell the story, layers of information, because that's kind of what goes on in my brain, lots of things going on at once. I'd like to express myself as well as tell stories.



Bob Maloney
Saugus, MA
Junior/Illustration



Lisalotte Carr

Bedford, MA
Senior/Graphic Design

I feel like one of the real strengths of the design department is that everyone's work doesn't look the same. I've had some experience with other art schools, and I've heard that every graduating class has a "look," and I really don't feel that about MassArt. You're encouraged from the beginning to have your style and to have your own process, your own voice.



Design

COMMUNICATION DESIGN (GRAPHIC DESIGN AND ILLUSTRATION) AND ENVIRONMENTAL DESIGN (ARCHITECTURAL DESIGN, INDUSTRIAL DESIGN, AND FASHION DESIGN) ARE CLOSELY ALLIED DEPARTMENTS WITH MANY SHARED COURSES AND A BROAD PROFESSIONAL AND INTERDISCIPLINARY PHILOSOPHY. THE FACULTY BELIEVE THAT, REGARDLESS OF THEIR CONCENTRATION, ALL PROFESSIONAL DESIGNERS SHOULD BE CAPABLE OF TACKLING THE COMPLEX DESIGN PROBLEMS THAT OCCUR ACROSS DISCIPLINES. THE DESIGN DEPARTMENTS ARE COMMITTED TO NURTURING THEIR STUDENTS' REMARKABLE CULTURAL DIVERSITY, WHILE AT THE SAME TIME PROVIDING THEM WITH A SOLID GROUNDING IN THE BASICS OF DESIGN, THE USE OF CURRENT TOOLS, AND THE STANDARDS OF PROFESSIONAL PRACTICE.



The curriculum for all five Design concentrations advances students through conceptual and technical sequences of increasing difficulty and focus. The sophomore program provides a broad 2-D and 3-D design base upon which each student develops a more specialized professional design direction. Each concentration sequence combines design studio critique classes with supporting technical classes.

Advanced students in each concentration select from an array of interdisciplinary upper-level electives. Many students gain entry level career experience through internships in local design studios, advertising agencies, corporations, publishing houses, or television stations. Design majors take a research class (for fashion majors, the research class includes studies in fashion marketing), which prepares them to select, research, produce, and present a year-long degree project, culminating in a final, major portfolio piece. Fashion students produce a signature line of garments based on their research topic.

There is a strong professional element to all of MassArt's design programs. Design classes use a problem-solving approach; solutions are discussed from theoretical and practical viewpoints. All students show their work at the end of each term in departmental reviews attended by faculty and guests from local design firms, industries, and universities. Particular emphasis is placed on the senior degree projects because these are frequently instrumental in gaining the student entrance to graduate school or employment in a design firm.

MassArt students encounter new theories and controversial designers through an aggressive public lecture program, sponsored by the Design departments and coordinated with the Boston chapters of the American Institute of Graphic Artists (AIGA) and the Industrial Design Society of America (IDSA).

The Design faculty believe every student needs a strong background in a basic design discipline to fully exploit the powerful tools available on computers. A wide array of computer-based electives are available and new courses are developed every semester as new software and hardware arrives. Students who wish to focus their future work in computer applications are encouraged to take computer electives to support their design.

Students with a strong academic record and multiple interests across design or other disciplines may propose a special open major program for their last two years. For example, a student wishing to produce animated films might need major courses in illustration, 2-D and 3-D computer graphics, film, and video.

All design students are encouraged to sign up for individual studio space in the Design departments. Students organize and run these spaces as a working community, and in the process of helping one another, learn about the teamwork so essential in their chosen fields.

Communication Design

Graphic Design students learn the effective use of text and image in the communication of ideas and messages for public and private clients. Students explore typical problems in corporate and institutional design, general graphic design, and advertising. Many problems are solved using print media, but other media such as computer or video screen graphics and environmental graphics are considered in the required courses and may be explored in depth through elective choices or the senior degree project. Required courses teach the basics in typography, color, and image generation, while stressing conceptual development and verbal and visual presentation skills. Critiques may cover issues as various as production techniques, psychology of perception, semiotics, historical reference, or ethics in advertising. Senior graphic design portfolios may include corporate or personal identity systems, publication design, advertising, packaging, poster design, calligraphy, television or video graphics, or environmental applications.

GRAPHIC DESIGN

SOPHOMORE YEAR CREDITS

DE212	F	2D Design	3
DE213	F	3D Design	3
GD220	S	Graphic Design I	3
DE260	S	Typography	3

CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3

Studio Electives:

DE214		Technical Drawing**	3
DE224	F	Conceptual Drawing**	3
		Studio Elective	3

33

JUNIOR YEAR

GD310	F	Graphic Design II	3
GD311	F	Graphic Design III	3
DE325	F	Research	3
GD320	S	Graphic Design IV	3
GD450	S	Degree Project	3

CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3

Studio Electives 6

33

SENIOR YEAR

GD410	F	Graphic Design V	3
GD451	F	Degree Project	3
GD420	S	Graphic Design Portfolio	3

Choose 1 of the 4 below:

DE361		Typography II	
DE335		Publication and Periodical Design	
DE412		Corporate Identity	
GD414		Advertising Design	3

CSA		Elective	3
CSB		Elective	3
CSC		Elective	3

Studio Electives 12

33

SUMMARY

Studio Foundation	18
Design/Graphic Design	39
Critical Studies	45
Studio Electives*	30

132

*Professional Electives: Typography, Corporate Identity, Publications and Periodical Design, computer courses, Advertising Design, Color Theory & Applications, Product Rendering, Human Figure in Illustration, Package Design, Marketing. Photography, video, and printmaking courses offered by other departments may also be helpful.

**Competency Electives: Competency must be demonstrated in Technical Drawing, DE214 or DE215, and in Conceptual Drawing, DE224, by all design majors except fashion; Fashion Design majors must demonstrate competency in Human Figure in Illustration, DE285. Students with prior course work or portfolios demonstrating competency in these areas can have these requirements waived or receive credit and should consult with the department chair.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

ILLUSTRATION

SOPHOMORE YEAR			CREDITS
DE212	F	2D Design	3
DE213	F	3D Design	3
IL205	S	Media Techniques	3
IL220	S	Illustration I	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
Studio Electives:			
DE214		Technical Drawing**	3
DE224	F	Conceptual Drawing**	3
		Studio Elective	3
			33
JUNIOR YEAR			
IL310	F	Illustration II	3
IL321	F	Graphic Design for Illustrators	3
IL320	S	Illustration III	3
IL325	S	Research for Illustrators	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			33

SENIOR YEAR			
IL410	F	Illustration IV	3
IL450	F	Degree Project	3
IL451	S	Degree Project	3
IL420	S	Illustration Portfolio	3
Choose 1 of the 3 below:			
IL411		Book Illustration	
GD414		Advertising Design	
DE308		Introduction to Computer Illustration	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Studio Electives	9
			33

SUMMARY

Studio Foundation	18
Design/Illustration	39
Critical Studies	45
Studio Electives*	30
	132

*Professional Electives: Typography, computer courses, Fashion Illustration, Advertising Design, Book Illustration, Color Theory & Applications, Product Rendering, Human Figure in Illustration, History of Costume, Anatomy, advanced painting and drawing, and video courses offered by other departments may also be helpful.

**Competency Electives: Competency must be demonstrated in Technical Drawing, DE214 or DE215, and in Conceptual Drawing, DE224, by all design majors except fashion; Fashion Design majors must demonstrate competency in Human Figure in Illustration, DE285. Students with prior course work or portfolios demonstrating competency in these areas can have these requirements waived or receive credit and should consult with the department chair.

*Studio Electives: May be any studio course offered throughout the college, and should include "Professional Electives" and "Competency Electives."

*Professional Electives: Electives especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline.



Illustration students explore a variety of media and techniques for the generation and production of images for clients. Classes discuss issues of perception and interpretation, historical reference, and the conceptual content of illustrations, while dealing with composition, color, technique, and choice of media. In order to coordinate images with text, courses include work in graphic design and typography, and in the practical considerations of fitting and processing images into final printed forms. Students are encouraged to become comfortable with several different personal approaches; some may elect to use computers or video in addition to more traditional media. Each year all of the graduating illustration students mount a group show of their senior degree project portfolio pieces. Senior illustration portfolios are prepared for professional entry into book publishing, magazine or newspaper illustration, freelance, or corporate illustration work.

Environmental Design

Architectural Design students may wish to concentrate on general architecture practice, exhibit design, model making, computer-aided design, design/build, or interiors; they can tailor the program to their own goals by taking appropriate electives. The program does not advocate any particular style of design; however, students are expected to become sensitive to sociological and ecological issues of environment. Every class involves group or individual critiques of students' work, and several times a year reviews are held with the participation of outside practitioners. Critiques address general issues of structural safety, appropriateness of material, relationship of form to intended uses; and particular issues such as the potential for solar heat on the site, how the neighborhood context has been improved,



whether there is a semi-private space for tenants to socialize, or how a delivery truck can get near a restaurant. The men and women of the architecture faculty are practicing professionals. Classes are run in a friendly, informal, highly participatory manner—classes might be dinner meetings, field trips, or visiting lecturer presentations. Recently, classes designed a medieval exhibit in a local museum and others designed and built a student art store on campus.

Students wishing to become registered architects should plan to attend a graduate school in architecture prior to apprenticeship and state licensing exams. MassArt students have an excellent record in achieving admission to graduate schools throughout the country. Besides standard architectural practice, graduates have entered fields such as historical restoration, interior design, city planning, exhibit design, space planning, design and build, architectural graphics, recreation structure design, computer-aided design, professional model building, and teaching.

Fashion Design students learn how to construct and design garments and accessories for women, men, and children, for formal and informal use in real or theatrical settings, out of a great variety of traditional and non-traditional materials. Elective courses include costume history, fashion illustration, construction and tailoring techniques, textiles, and accessory design. Students are encouraged to develop individual interests and styles, while learning basic couture and detailing techniques and considering issues of care and wear, comfort, cost, and marketability. All fashion students help to organize and produce an annual show of their work, which involves issues of lighting, sound, models, makeup, accessories, set design, copy writing and promotion. Sophomores and juniors present their work on campus, while seniors present their degree project line at a spring gala held at one of the city's hotels. Fashion students have chosen to base their year-long degree projects on topics such as African-inspired millinery, sportswear based on the history of aviation, clothing designed to promote world ecological awareness, and costumes for people masquerading as vintage automobiles. Fashion students also participate in a variety of benefits and competitions. Over the past few years they have won top awards in the prestigious competitions sponsored by Air France Paris, Lord & Taylor New York, and Woolmark Men's Wear. MassArt's fashion students are a diverse group with different ultimate goals; graduates design women's sportswear, bridal wear, mens' wear, and children's clothing; others have entered the fields of fashion illustration, merchandising, costume design, and fine art garment design.



FASHION DESIGN

Diana Jaye Coluntino

junior



Industrial Design students learn how to design, model, draw, and manufacture a wide range of products. They can develop in many different directions, exploring interests in corporate identity, product rendering, packaging, furniture design, exhibit design, interiors, or toy design. They study product design through assignments typical of industrial design work in the Boston area in fields such as audio equipment, medical machinery, computer equipment, and athletic footwear. Elective courses in graphics, architecture, ceramics, metals, and glass extend the range of choices available. The variety of recent degree projects is impressive: an exercise chair for elderly people, light-weight structural environment toys for toddlers, special effects techniques for science fiction movies, medical vehicles for desert terrain, portable exhibit environments, computer work stations. The Industrial Design faculty are practicing professionals with many contacts in local industry. Students earn internship credit for appropriate work in outside firms, and often work with local consultants on real world problems. The

industrial design students recently designed and installed an exhibit of their own work at the Massachusetts State House. Graduates of the Industrial Design program are working and winning many awards all over the state and across the country in a wide range of design activities combining two dimensional and three dimensional skills.

ARCHITECTURAL DESIGN

SOPHOMORE YEAR CREDITS

DE212	F	2D Design	3
DE213	F	3D Design	3
AD223	S	Architecture I	3
DE227	S	Architectural Structures I	3

CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3

Studio Electives:

DE215		Technical Drawing for Environmental Designers**	3
DE224		Conceptual Drawing**	3
		Studio Elective	3

33

JUNIOR YEAR

AD310	F	Architectural Design II	3
AD317	F	Architectural Structures II	3
AD320	S	Architectural Design III	3
AD327	S	Architectural Structures III	3
DE350	S	Building Components & Details	3
CSA		Elective	3
CSB/CSD		Elective	3
CSC		Elective	3
CSB/C/D		Elective	3

Studio Electives 6

33

SENIOR YEAR

AD410	F	Architectural Design IV	3
AD450	F	Degree Project	3
AD420	S	Architectural Design Portfolio	3
AD451	S	Degree Project	3

CSA		Elective	3
CSB		Elective	3
CSC		Elective	3

Studio Electives 12

33

SUMMARY

Studio Foundation	18
Design/Architectural Design	39
Critical Studies	45
Studio Electives*	30
	132

*Professional Electives: Architectural Structures, Furniture Design, Interior Architecture, Architectural Rendering, computer courses, Typography, Color Theory & Applications. Sculpture and glass electives offered by the Fine Arts 3D department may also be helpful.

Fall (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

FASHION DESIGN

SOPHOMORE YEAR CREDITS

DE212	F	2D Design	3
DE213	F	3D Design	3
FD256	F	Pattern Drafting and Construction Techniques	3
FD255	S	Creative Fashion Design I	3
FD257	S	Pattern Drafting and Construction Techniques	3

CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3

Studio Electives:

DE285		Human Figure in Illustration**	3
		Studio Elective	3

33

JUNIOR YEAR

FD354	F	Creative Fashion Design II	3
FD356	F	Flat Pattern Design and Drafting	3
FD355	S	Creative Fashion Design III	3
FD357	S	Flat Pattern Design and Drafting	3
FD358	S	Fashion Marketing and Research	3

CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3

Studio Electives 6

33

SENIOR YEAR

FD450	F	Degree Project	3
FD451	S	Degree Project	3
FD455		Creative Fashion Design IV	3

CSA		Elective	3
CSB		Elective	3
CSC		Elective	3

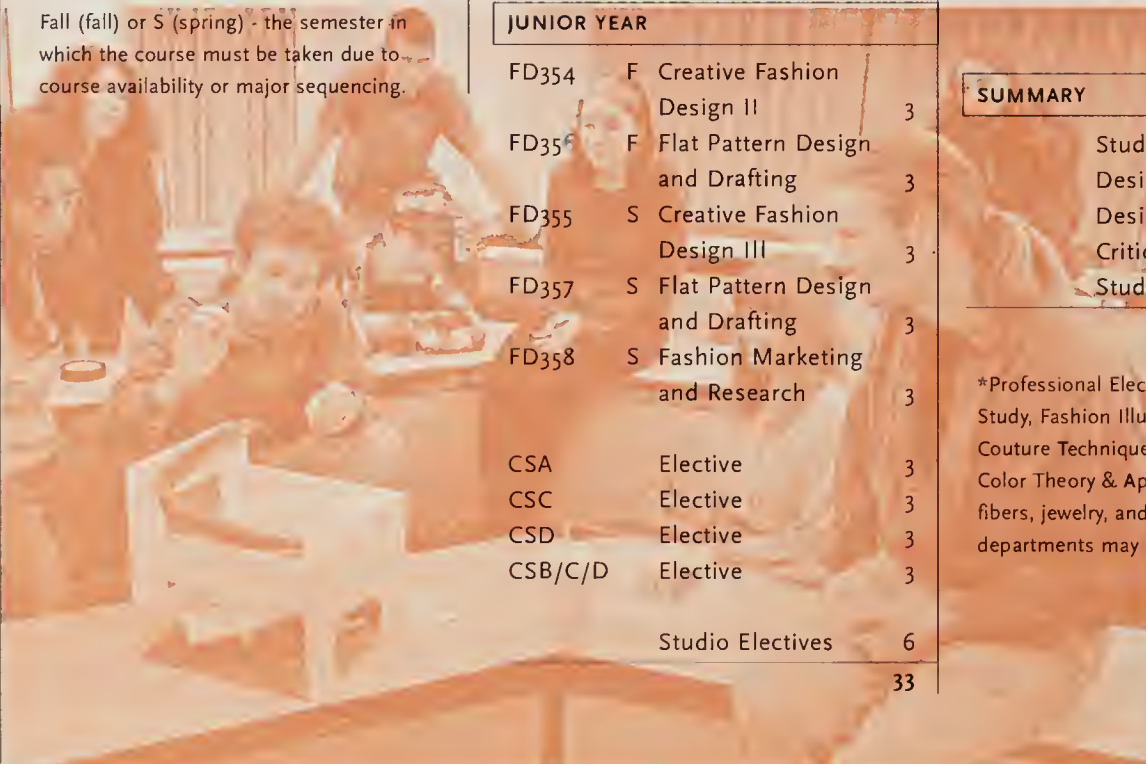
Studio Electives 15

33

SUMMARY

Studio Foundation	18
Design/Fashion Design	39
Critical Studies	45
Studio Electives*	30
	132

*Professional Electives: Specialized Fashion Study, Fashion Illustration, Tailoring & Couture Techniques, History of Costume, Color Theory & Applications. Courses in fibers, jewelry, and photography in other departments may also be helpful.



SENIOR YEAR

ID410	F	Industrial Design IV	3
ID450	F	Degree Project	3
ID420	S	Industrial Design V	3
ID451	S	Degree Project	3
DE459		Marketing	3

CSA		Elective	3
CSB		Elective	3
CSC		Elective	3

Studio Electives 9

33

SUMMARY

Studio Foundation	18
Design/Industrial Design	39
Critical Studies	45
Studio Electives*	30
	132

INDUSTRIAL DESIGN

SOPHOMORE YEAR CREDITS

DE212	F	2D Design	3
DE213	F	3D Design	3
DE226	S	Manufacturing Process	3
ID223	S	Industrial Design I	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3

Studio Electives:

DE215		Technical Drawing for Environmental Designers**	3
DE224		Conceptual Drawing**	3
		Studio Elective	3
			33

JUNIOR YEAR

ID305	F	Manufacturing Process	3
ID310	F	Industrial Design II	3
ID320	S	Industrial Design III	3
DE325	S	Research	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3

Studio Electives 9

33

*Professional Electives: Furniture Design, Product Rendering, Interior Architecture, Building Components & Details, Design, Corporate Identity, Package Design, computer courses, Rendering, Typography, Advertising Design. Elective courses offered by the Fine Arts 3D department may also be helpful.

**Competency Electives: Competency must be demonstrated in Technical Drawing, DE214 or DE215, and in Conceptual Drawing, DE224, by all design majors except fashion; Fashion Design majors must demonstrate competency in Human Figure in Illustration, DE285. Students with prior course work or portfolios demonstrating competency in these areas can have these requirements waived or receive credit and should consult with the department chair.

*Studio Electives: May be any studio course offered throughout the college, and should include "Professional Electives" and "Competency Electives."

*Professional Electives: Electives especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

I want to teach because I've always believed—and this is the main thing that takes me into teaching—knowledge is not for sale. Knowledge has to be shared.

I feel through teaching you're sharing what you know—not only what you know but who you are, too, with other people. I want to take to Haiti what I have gotten here, because when I was growing up I never had a chance to be exposed to art.

I did drawing from books and coloring from books, but that was not art. Art Education does not exist in Haiti, and kids cannot stand up and speak about art—or when they talk about art they'll talk about how they can become an artist in order to sell paintings for survival.

One of my goals is to go back to Haiti and help shape the curriculum of art education in Haiti and the educational system as a whole and try to see if I can get art education to become part of the curriculum. Whatever I learn here, I want to go back to teach it one day and even run my own school.

William Descillien

Haiti
Senior/Art Education (Certification)



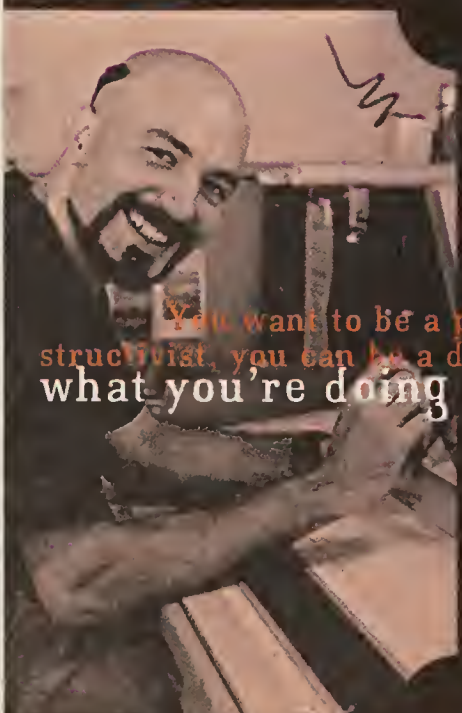
The MassArt faculty didn't teach me how to design—

they taught me how to think. It's not that they're trying to feed you a philosophy of design, it's a philosophy of thought. Inside that thought you can do any kind of design you want.

You want to be a post-modern, you can be a post-modern; you want to be a deconstructivist, you can be a deconstructivist, but just make sure that you know what you're doing and why you're doing it.

Is there a reason for that pastel? Why is that window red pastel instead of blue pastel? Don't do things just because you thought they were pretty that way. Have some beef to what you're doing, have some thought to it.

Galeb Numa
Colombia
Senior/Architecture





3-Dimensional

Fine Art

THE STRUCTURE AND ACTIVITIES OF THE FINE ARTS 3D DEPARTMENT CENTER AROUND THE WORLD OF OBJECTS AND OBJECT-MAKING. PHILOSOPHICALLY AND PRACTICALLY, THE DEPARTMENT REFLECTS THE CONTEMPORARY ART WORLD AND CULTURE OF TODAY, WHERE BOUNDARIES RELATED TO OBJECT-MAKING ARE DISSOLVING: SCULPTORS ARE MAKING FURNITURE, FIBER ARTISTS ARE BUILDING INSTALLATIONS. THE FINE ARTS 3D DEPARTMENT IS ORGANIZED TO GIVE STRUCTURE YET FLEXIBILITY IN LEARNING CONCEPTS AND PROCESSES. THROUGHOUT THE DEPARTMENT, CONTEMPORARY INNOVATIONS AND FORMATS CO-EXIST WITH TRADITIONAL APPROACHES; STUDENTS LEARN TIME-HONORED TECHNIQUES AND CRAFTSMANSHIP ALONG WITH NEW TECHNOLOGIES, MEDIA, AND TOOLS. ALL STUDENTS IN THE DEPARTMENT ARE EXPECTED TO BECOME TECHNICALLY COMPETENT, CONCEPTUALLY INDEPENDENT, CRITICALLY AWARE, AND DEDICATED TO THEIR PASSION OF ART-MAKING. THE DEPARTMENT OFFERS FIVE AREAS OF CONCENTRATION, ALL OF THEM ENRICHED BY STUDIES IN THE HISTORY OF OBJECT-MAKING, AS WELL AS BY A VIBRANT PROGRAM OF TOPICAL SYMPOSIA AND VISITING ARTISTS. STUDENTS IN THE DEPARTMENT ALSO LEARN ABOUT ART AND ART-MAKING THROUGH FIELD TRIPS TO AREA STUDIOS, GALLERIES, AND MUSEUMS.



Students majoring in Ceramics are introduced to the basic techniques of handbuilding, wheelworking, moldmaking, glazing, and kiln-firing. They explore contemporary and traditional approaches in both ceramic sculpture and vessel-making. Installations incorporating multiple mediums and conceptual issues are incorporated into the curriculum.

The program includes work in ceramic casting, architectural ceramics, and clay and glaze materials.

Fibers students learn both traditional and innovative techniques of fiber structure, working in two and three dimensions, with an emphasis on creative approaches to design, use of media including computer applications, and technical information.

The program includes weaving, surface design, hand papermaking, interlacing, dyeing, constructions, and collage.

The Glass program teaches students technical processes such as glassblowing, hot pour casting, cold glass fabrication techniques, and kiln-related processes (fusing, slumping, and casting). As in all five concentration areas, advanced students are expected to work independently toward a mastery of skills and the development of an individual style.

Metals students are involved with all aspects of light metalworking, including the making of jewelry, vessels, and other objects. Students learn traditional and contemporary methods of using tools and techniques across a broad survey of aesthetic concerns. The program includes work in holloware, small-scale casting, enameling, and patination.

Sculpture students begin training in technical processing including moldmaking, foundry, woodworking, and welding, as well as other materials and building processes in the clay, fibers, glass, and metals areas. The personal direction of the advanced students is very diverse. Students electing to study figurative sculpture and anatomy are encouraged to take studio courses in movement, while students interested in kinetic and/or multi-media works are encouraged to explore computer-controlled devices and other new technologies.

This innovative, richly cross-disciplinary department encourages students at all levels to push the limits of their expectations and creativity as they develop increasing technical mastery of their chosen media. All sophomores in the department take two required courses, one held in the woodshop, which introduce primary information about structure, form-making, idea development and translation, tool handling, and safety procedures. To complement these required courses, sophomores choose two additional courses in their field of interest to begin to learn and expand upon a vocabulary of technical processes.

As juniors, students in the department begin to develop their own personal vision and focused interests, while continuing to refine their skills and expand their technical, conceptual, and critical vocabularies. All junior and senior level students are encouraged to participate in "Theme" courses which examine common aesthetic issues such as narrative, function in art and design, mixed media, installation, public art, and



object and image. All junior and senior level students also participate in advanced major seminars which provide a forum in which to discuss issues important in their chosen fields.

Beginning in the junior year and continuing through the senior year, all FA3D students participate in the end-of-semester review board process, during which they are individually evaluated by a three or four-member review board panel consisting of the major instructors and other faculty, often with visiting artists and graduate students participating. Students are expected to become verbally and visually articulate about the intent and concepts in the work they exhibit. By senior year, students focus their work to reflect personal perspectives and professional execution. Senior Seminar, a required professional practices course, provides students with the tools necessary to survive and flourish as working artists after graduation.

The Fine Arts 3D Department is housed in recently-renovated spaces occupying one of the college's buildings. The nearly 42,000 square feet of studios and workshops feature state-of-the-art equipment and materials. The faculty of the Fine Arts 3D Department are working artists; their students see faculty artwork exhibited, published, reviewed, awarded, and collected. The faculty's close ties to the contemporary art world of Boston and beyond provide contacts through which students profit enormously. Among many other activities, the department sponsors an annual five day working field trip to the Haystack Mountain School of Crafts in Deer Isle, Maine. The trip offers students the opportunity to immerse themselves in a focused creative process with faculty, graduate students, and undergraduates sharing ideas as equals.



CERAMICS

SOPHOMORE YEAR CREDITS

TDA 200	3D Design: Concepts and Processes	3
TDA 201	3D Design: Projects in Wood	3
CER	200 or 300 Level Electives	6
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9
		33

JUNIOR YEAR

CER 300	F 3D Seminar: Ceramics*	3
CER 301	S 3D Seminar: Ceramics*	3
CER 302	Ceramic Materials: Clay	3
CER 303	Ceramic Materials: Color and Surface	3
CSA	Elective	3
CSC	Elective	3
CSD	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9
		33

SENIOR YEAR

TDA 400	F Fine Arts 3D Senior Seminar	3
CER 400	F 3D Seminar: Ceramics*	3
CER 450	F Advanced Ceramic Studio	3
CER 401	S 3D Seminar: Ceramics*	3
CER 451	S Advanced Ceramic Studio	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	9
		33

SUMMARY

Studio Foundation	18
Ceramics/TDA	39
Critical Studies	45
Studio Electives**	30
	132

* Students enrolled in the junior and senior-level 3D Seminar: Ceramics in any semester must be enrolled in a minimum of 3 additional Ceramics credits that semester.

** Students are encouraged to take one or two TDA theme courses as junior and/or senior-level studio electives.

Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.

It is recommended that freshmen interested in this program take CER201, CER202 or CER203 as their studio elective.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

FIBERS

SOPHOMORE YEAR		CREDITS
TDA 200	3D Design: Concepts and Processes	3
TDA 201	3D Design: Projects in Wood	3
FIB	200 Level Electives	6
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9
		33

JUNIOR YEAR

FIB 300	F 3D Seminar: Fibers*	3
FIB 301	S 3D Seminar: Fibers*	3
FIB	200 or 300 level Fibers Elective	3
FIB 350	Advanced Fibers Studio	3
CSA	Elective	3
CSC	Elective	3
CSD	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9
		33

SENIOR YEAR		
TDA 400	F Fine Arts 3D Senior Seminar	3
FIB 400	F 3D Seminar: Fibers*	3
FIB 401	S 3D Seminar: Fibers*	3
FIB	200 or 300 level Fibers Elective	3
FIB 450	Advanced Fibers Studio	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	9
		33

SUMMARY

Studio Foundation	18
Fibers/TDA	39
Critical Studies	45
Studio Electives**	30
132	

* Students enrolled in the junior and senior-level 3D Seminar: Fibers in any semester must be enrolled in a minimum of 3 additional Fibers credits that semester.

** Students are encouraged to take one or two TDA theme courses as junior and/or senior-level studio electives.

Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.

It is recommended that freshmen interested in this program take any 200 level Fibers elective as their studio elective.



GLASS

SOPHOMORE YEAR CREDITS

TDA 200	3D Design: Concepts and Processes	3
TDA 201	3D Design: Projects in Wood	3
GL231	Glassblowing	3
GL232	Cold Glassworking Techniques	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9

33

JUNIOR YEAR

GL 300	F 3D Seminar: Glass*	3
GL 350	F Advanced Glass Studio	3
GL 301	S 3D Seminar: Glass*	3
GL 351	S Advanced Glass Studio	3
CSA	Elective	3
CSC	Elective	3
CSD	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9

33



SENIOR YEAR

TDA 400	F Fine Arts 3D Senior Seminar	3
GL 400	F 3D Seminar: Glass*	3
GL 450	F Advanced Glass Studio	3
GL 401	S 3D Seminar: Glass*	3
GL 451	S Advanced Glass Studio	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	9

33

SUMMARY

Studio Foundation	18
Glass/TDA	39
Critical Studies	45
Studio Electives**	30

132

* Students enrolled in the junior and senior-level 3D Seminar: Glass in any semester must be enrolled in a minimum of 3 additional Glass credits that semester.

** Students are encouraged to take one or two TDA theme courses as junior and/or senior-level studio electives.

Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.

It is recommended that freshmen interested in this program take any 200 level Glass elective as their studio elective.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

METALS

SOPHOMORE YEAR CREDITS

TDA 200	3D Design: Concepts and Processes	3
TDA 201	3D Design: Projects in Wood	3
MTL 210	F Beginning Metals	3
MTL 220	S Intermediate Metals: Study in Series	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9

33

JUNIOR YEAR

MTL 300	F 3D Seminar: Metals*	3
MTL 350	F Advanced Metals Studio	3
MTL 301	S 3D Seminar: Metals*	3
MTL 351	S Advanced Metals Studio	3
CSA	Elective	3
CSC	Elective	3
CSD	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9

33

SENIOR YEAR

TDA 400	F Fine Arts 3D Senior Seminar	3
MTL 400	F 3D Seminar: Metals*	3
MTL	F Any 200 or 300 level elective	3
MTL 401	S 3D Seminar: Metals*	3
MTL 451	S Advanced Metals Studio	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	9

33

SUMMARY

Studio Foundation	18
Metals/TDA	39
Critical Studies	45
Studio Electives**	30

132

* Students enrolled in the junior and senior-level 3D Seminar: Metals in any semester must be enrolled in a minimum of 3 additional Metals credits that semester.

** Students are encouraged to take one or two TDA theme courses as junior and/or senior-level studio electives.

Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.

It is recommended that freshmen interested in this program take any 200 level Metals elective as their studio elective.

SCULPTURE

SOPHOMORE YEAR CREDITS

TDA 200	3D Design: Concepts and Processes	3
TDA 201	3D Design: Projects in Wood	3
SC	200 Level Electives	6
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9
		33

JUNIOR YEAR

SC 300	F 3D Seminar: Sculpture*	3
SC 301	S 3D Seminar: Sculpture*	3
TDA	300 Level Theme Course	3
SC 350	Advanced Sculpture Studio	3
CSA	Elective	3
CSC	Elective	3
CSD	Elective	3
CSB/C/D	Elective	3
	Studio Electives	9
		33

SENIOR YEAR

TDA 400	F Fine Arts 3D Senior Seminar	3
SC 400	F 3D Seminar: Sculpture*	3
SC 401	S 3D Seminar: Sculpture*	3
SC	200 or 300 level Sculpture Elective	3
SC 450	Advanced Sculpture Studio	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	9
		33

SUMMARY

Studio Foundation	18
Sculpture/TDA	39
Critical Studies	45
Studio Electives**	30
	132

* Students enrolled in the junior and senior-level 3D Seminar: Sculpture in any semester must be enrolled in a minimum of 3 additional Sculpture credits that semester.

** Students are encouraged to take one or two TDA theme courses as junior and/or senior-level studio electives.

Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.

It is recommended that freshmen interested in this program take any 200 level Sculpture elective as their studio elective.

Fall (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.



GLASS/PHOTOGRAPHY Timothy Ringsmith
senior

Two Dimensional

FINE ART

THE FINE ARTS 2D DEPARTMENT HOUSES THE CONCENTRATIONS OF PAINTING AND PRINTMAKING. BOTH PROGRAMS SUPPORT A BROAD RANGE OF IDEAS AND TECHNIQUES EMPHASIZING PERSONAL EXPRESSION AND A PASSION TO CREATE WITH LIQUID COLOR AND FORM. THE DEPARTMENT PROVIDES DISCIPLINED STUDY OF THE TRADITIONS OF TWO-DIMENSIONAL MEDIA AS WELL AS EXPLORATION OF MIXED MEDIA, ENVIRONMENTAL, AND CONCEPTUAL ART FORMS. THE FACULTY OF THE FINE ARTS 2D DEPARTMENT WORK WITH EACH STUDENT TO DEVELOP AN INDIVIDUAL DIRECTION AND A PERSONAL SET OF AESTHETIC VALUES WHICH SUPPORTS THEIR GOALS.





The Painting majors program at MassArt is modeled after an apprenticeship structure in which 15 to 20 students work together in the same studio area, sharing ideas and resources.

This format gives painters time to focus thought and energy on painting and adequate space in which to create work.

MassArt's painting studios are vast. Over 20,000 square feet of studio space is available for students to work in from 7 a.m. to midnight, seven days per week. There is also 24-hour access to studios during certain critical times in the semester.

The sophomore painting major curriculum teaches the most essential techniques of painting. Sophomores study a range of issues, from stretching canvas to how to represent literal space on a flat ground. Like the junior and senior painting majors, sophomores meet for nine hours of class painting time per week and are expected to work in their studios for an additional six to twelve non-class hours per week.

Junior and senior painting majors meet together in combined sections to undertake advanced problems in painting and drawing that emphasize theme development and advanced techniques and processes, as well as experimentation with the form and content of painting. Critiques, slide lectures, and visiting artist presentations are all important elements of the program.

The faculty of the Fine Arts 2D department consider drawing to be a key link in the development of each painting student's work. The specialized Drawing for Painting Majors course, required for all levels of painting majors each fall term, seeks to establish the important links between the instinct to draw and the conceptual processes that form the basis of painting.

Housed in a remarkable 9,000 square-foot, high-ceilinged old gym renovated especially for this purpose, the Printmaking area attracts students from across the college into an open and intensely focused art-making experience. The 2D faculty consider painting and printmaking to be allied and interrelated disciplines and encourage students to investigate creative possibilities that cross boundaries and mix media. The Printmaking curriculum offers a classical education in traditional print techniques; experimentation within the technical processes or any combination of processes is also supported. Students work in etching, lithography, silkscreen, and non-toxic photographic processes. Courses in artists' books and monoprint allow printmaking students to explore alternative techniques and methods of presentation.





PRINTMAKING

SOPHOMORE YEAR		CREDITS
PM260	F Beginning Etching	3
PM270	F Beginning Lithography	3
PM280	F Silkscreen Printing	3
PM266	S Printmaking	3
FA201	S Drawing	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB/C/D	Elective	3
Electives:		
FA	Painting Elective	3
	Studio Elective	3
		33

SENIOR YEAR			
PM405	F	Printmaking	6
FA406	S	Printmaking	6
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
Electives:			
PM467	S	Drawing into Print	3
		Studio Electives	9
			33

SUMMARY

Studio Foundation	18
Printmaking/ Fine Arts	39
Critical Studies	45
Studio Electives*	30
	132

* Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.

PAINTING

SOPHOMORE YEAR		CREDITS
FA205	F Painting	6
FA235	F Drawing for Painting Majors	3
FA206	S Painting	6
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB/C/D	Elective	3
Studio Electives		6
		33

JUNIOR YEAR

FA305	F Painting	6
FA306	S Painting	6
CSA	Elective	3
CSC	Elective	3
CSD	Elective	3
CSB/C/D	Elective	3
Electives:		
FA335	F Drawing for Painting Majors	3
	Studio Electives	6
		33

SENIOR YEAR

FA405	F Painting	6
FA406	S Painting	6
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
Electives:		
FA435	F Drawing for Painting Majors	3
	Studio Electives	9
		33

SUMMARY

Studio Foundation	18
Painting	39
Critical Studies	45
Studio Electives*	30
	132

* Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.



Nowadays if you want to get hired as a junior graphic designer you have to have computer skills.

There's no way
you could survive
the Graphic Design program
here at MassArt
without Macintosh classes.



Shawn Keeling

Winthrop, MA

Senior/Graphic Design

When the graphic application in computers was basically being done with Amigas, the colors were only 296; now the colors available on the Macintosh are within the millions. With typesetting, we used to have to do our comps with hand-rendered type or with INT's (which is a photographic materials that you press down over a poster or paper). Now we can do all of that with a computer. We have access in the computer lab to thousands of type fonts; we can print out our posters in color; we have laser printers which are capable of printing 600 dots per inch. I've seen the technology advance each semester. We keep getting faster, more efficient computers and better and quicker printers.

MassArt's printmaking facilities are incredible.

So many factors make it one of the leading shops. The ventilation system, and the interactivity.

I feel like students can make a difference in shaping
the vision and the function of the print shop.

I've done techniques like photo woodcut, colographs, and "moron lithography," as I like to call it—it's a xerox-based lithography that takes about five minutes—they're all techniques that I've been experimenting with here, as well as steamroller printing.

Steamroller printing is basically what it sounds like; instead of using a printing press, we're using a live, motion, big yellow

steamroller, inking the boards usually with a different mixture of housepaint and wax and then printing it on large paper so you get a giant four foot by eight foot woodcut. I like to work with youth, so steamroller printing is a natural project for that because of its appeal—the visual appeal, the excitement—there's so many tasks to do it's a really interactive project; one person can't possibly print by themselves; it's got to be done outdoors. There are just so many elements that make it a unique community experience.

Mauricio Alberto Cordero
Washington, DC
Junior Printmaking





media and performing arts

MORE THAN ANY OTHER AREA OF THE COLLEGE, THE MEDIA AND PERFORMING

ARTS DEPARTMENT FACES THE CHALLENGE OF RESPONDING TO THE

EVER-CHANGING LANDSCAPE OF NEW TECHNOLOGIES AND THEIR APPLICATION

TO ART MAKING. IT IS WITH THE MEANS OF VARIOUS 20TH (AND 21ST)

CENTURY MEDIA THAT STUDENTS IN THE DEPARTMENT FIND

AND GIVE FORM TO THEIR PERSONAL VISIONS.

The department houses faculty in photography, film, interrelated media, and video; several MPA faculty also teach courses in the computer area. These disciplines have separate histories, aesthetics, equipment, and technologies, but share a unifying emphasis on the use of media principally in the service of art. Students are encouraged to learn and investigate their chosen medium for personal expression rather than as a means to a purely commercial end. However, graduates who do pursue work in commercial media find that the department has prepared them to do so at a highly-professional level.

The MPA curriculum provides students with a solid technical and conceptual core of knowledge at the beginning of their major studies. By junior year, students apply technical skills in a freer and more personal way. As students advance in their major they use more sophisticated and complex equipment, but the faculty feel strongly that "fancy" equipment doesn't always mean better art. Skilled, creative artists using the most basic techniques with the simplest, even antique equipment can bring the magic of their medium alive. Balanced attention to new forms of image- and sound-making within the context of the past is at the core of the MPA department's philosophy.

The MPA faculty couple an openness to incorporating new technologies in their teaching with a commitment to educating students about the history and tradition from which these new things come. As of this writing, the film and video areas are introducing state-of-the-art non-linear digital editing into the curriculum; while SIM students are working in the fields of interactive multi-media and CD-ROM authoring.

Classes involve weekly critiques of work in progress and viewing and discussion of important works from the past. Emphasis is upon historical context as well as technical choices made within the context of the tools and times at hand. Through intensive critiques, students begin to make their own aesthetic choices.

Guided by a technically-expert faculty, they strive towards mastery of the best, most effective means of recording their vision of the finished work. Final reviews involve guest critics and faculty from within and outside the department.

Students who concentrate in Photography follow a common sophomore program designed to give them a firm technical and aesthetic background in black and white as well as color photography. Junior students use large format cameras. Seniors come together in a year-long, seminar-style final portfolio preparation course. Photography students are encouraged to explore the boundaries of



their medium. They work in autobiographical and documentary styles, use text to create another dimension in their work, or experiment with computers, installations, and artists' books as alternative means of presentation. The Photography area is housed in 11,000 square feet of spacious facilities with full ventilation, plentiful workstations and darkrooms, and gallery spaces for the display of student work. Students have access to large format cameras (including a rare Polaroid 20x24 camera), lights and tripods, and equipment for processing and printing back and white and color.

SIM Meredith Davis
junior



The Film program trains “independent” filmmakers in all genres of film: documentary, dramatic, animation, and experimental. MassArt is one of the few places in the country where students can pursue a curriculum of personal film-making. Film students are encouraged to experiment within the medium, develop and refine their personal vision, and reach a critical understanding of film history and the philosophy behind existing film genres. The production-oriented film area provides all its students with a strong foundation in the basics of

filmmaking. The film area’s spacious facilities include film viewing rooms, editing rooms, sound room, and workspace for students. The MassArt Film Society—a group run with student participation—brings astonishing and often controversial film works from the past and the present to the campus.

The central philosophy of the Studio for Interrelated Media (SIM) is the importance of concept and the need for freedom to explore whatever forms and

FILM MAKING

SOPHOMORE YEAR		CREDITS
FM280	F Filmmaking	6
FM281	S Filmmaking	6
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB/C/D	Elective	3
Studio Electives		9
		33

JUNIOR YEAR		
FM380	F Filmmaking	6
FM381	S Filmmaking	6
CSA	Elective	3
CSC	Elective	3
CSD	Elective	3
CSB/C/D	Elective	3
Studio Electives		9
		33

SENIOR YEAR

FM480	F Filmmaking	6
FM481	S Filmmaking	6
	MPA Elective	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
Studio Electives		9
		33

SUMMARY

Studio Foundation	18
Filmmaking/MPA	39
Critical Studies	45
Studio Electives*	30
	132

* Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.

Fall (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.



media the embodying of a concept or set of concerns requires.

Media and form are only two of a number of aesthetic decisions that a SIM artist makes when working on a particular piece. SIM art overlaps and intersects with many other disciplines, including science, technology, sociology, theater, religion, shamanism, music, and broadcasting. SIM students may work in existing art forms such as performance, computer graphics, video, sound and music, creative robotics, conceptual art, installations, and artists' books, or they may be encouraged through discussions of works-in-progress to invent new art forms as yet unnamed. Instruction for SIM classes is highly individualized; students may work alone, collaboratively or both, in a variety of locations. SIM's facilities feature a theater and sound studio. With faculty guidance, students may experiment with video equipment, stage lighting, a wide variety of sound equipment, computers, projection equipment, and analog electronic devices. Each spring SIM sponsors a large-scale, student-produced festival called "Eventworks". Students engage in all aspects of this production, including curating, technical direction, mailing lists, and publicity, and have the opportunity to work with internationally celebrated artists.

The Video area offers a number of elective courses in electronic arts production, which can be sequenced to produce a minor in video. The video courses encourage creative, original, and personal approaches to the medium. Students learn technical information corresponding to the course level

PHOTOGRAPHY

SOPHOMORE YEAR CREDITS

PH270	F	Photography	6
PH271	S	Introduction to Color Photography	6
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			33

JUNIOR YEAR

PH370	F	View Camera	6
PH371	S	Expressive Photography	6
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			33

SENIOR YEAR

PH470	F	Portfolio A	6
PH471	S	Portfolio B	6
		MPA Elective	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Studio Electives	9
			33

SUMMARY

Studio Foundation	18
Photography/MPA	39
Critical Studies	45
Studio Electives*	30

132

* Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.

and apply this to their production; view historical and contemporary video tapes, films, and documentation of multimedia art works; and develop a vocabulary with which to discuss their own productions and critique each other's work. The majority of class time is absorbed by technical instruction and production. Students form crews for each other's projects, shifting roles from class to class, learning to work as a team and solve problems creatively in a group. Students also work on their own, devising projects, creating installations, and writing scripts.

STUDIO FOR INTERRELATED MEDIA

SOPHOMORE YEAR CREDITS

SIM276	F	Studio for Interrelated Media	3
SIM		SIM Elective	3
SIM279	S	Studio for Interrelated Media	3
SIM		SIM Elective	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9

33

JUNIOR YEAR

SIM376	F	Studio for Interrelated Media	3
SIM		SIM Elective	3
SIM379	S	Studio for Interrelated Media	3
SIM		SIM Elective	3

CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3

Studio Electives 9

33

SENIOR YEAR

SIM476	F	Studio for Interrelated Media	3
SIM		SIM Elective	3
SIM479	S	Studio for Interrelated Media	3
SIM		SIM Elective	3
		MPA Elective	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Studio Electives	9

33

SUMMARY

Studio Foundation	18
SIM/MPA	39
Critical Studies	45
Electives*	30

132

* Up to 9 studio elective credits may be fulfilled by taking Critical Studies courses.



VIDEO MINOR

The following sequence of courses comprises a minor in video studies.

	CREDITS
MP201 Introduction to Video	3
MP301 Intermediate Video I	3
MP302 Intermediate Video II	3
MP303 Advanced Video I	3
MP304 Advanced Video II	3
MP306 Installation of the Moving Image	3

18



I get the biggest adrenaline rush when I blow glass, because you've got this beautiful piece on the end of your pipe, and you're sweating because you're standing in front of the glory hole which is two thousand degrees; you're gathering out of a tank that's twenty-two hundred degrees, and you're just working this hot, molten liquid, and you're jumping up and jumping down and swinging the pipe around your head.



Nancy Callan
Peabody, MA
Junior/Glass

I'm thinking about grad school but I'm having a really hard time finding a school that has the facilities they have here. You can build anything here—you can build a submarine if you want. I'm completely spoiled. I can go upstairs and print on a 30 inch processor, and then run down and have an amazing woodshop, and then go work with hot glass, go down to the metals shop and the foundry and pour bronze and aluminum, I can get into the printshop—anything. I'm very, very interested in mixed media and though I've taken courses in just about every area there's still so many things I want to try. I wish I had more time to focus on each one individually. I just came from my studio, and it's hilarious. There's just about anything—there's huge, steel and wood structures, there's big, soft and mushy, there's all this and that. Somebody right now is working with horse manure or who knows what it is but

it's valid,
that's what she's working with and it's great to see everybody working on their own here.

Alessandra Mondolfi
Venezuela
Senior/Photography
Junior/Sculpture

AlmaDis Kristinsdottir
Iceland
Senior/Graphic Design



My senior degree project was about memory. Since I've been away from home and my family in Iceland for awhile, I decided to go into how memory works and how process information. It started out very technically. I went to the Harvard Medical School and got some information there, and was invited to a brain cutting session. I'm up taking a more personal route. It was about how memory affects you as a person, and how important it is without us even realizing. How it affects who we are, and especially as an artist, how you approach things—you take these things with you.

I'm trying to do this concrete book; it's basically a suitcase, and then you open the suitcase and inside are memories of things.

I just fell in love with metal.

I took welding as my second semester freshman elective, and

Ever since then I've been forging and casting. With workstudy I've been working down in the welding shop since freshman year. I've learned a ton about fabrication, dealing with different materials, installing things, putting things together, starting with plans and working towards a final project. Even things like cleaning out the trap—it stinks and it's nasty, but you get to do it and you learn. You learn plumbing, electricity, metalworking. Now I'm combining the metal with glass and I'm experimenting with different mediums. Because of the facilities I can cast glass and fit them in with bronze castings.

The teachers have been supportive, both technically and conceptually. I've just started dealing with conceptual issues in my work. Up until now it's been mostly developing a skill and trying to get good at it so that I can be comfortable and say what I want to say within the material; and the faculty have given me that.

Tyler Evans
Indiana/New Bedford, MA
Sophomore/Sculpture



The faculty here are able to accept and care

I create books in ceramics, so I guess in a way my work is narrative. I started it from nothing. I cast one book and it looked quite fascinating, so I just keep making them. So I have now about three, four hundred pieces. But I still have to keep making the books, so I either have to do it somewhere else—I've been working on this project since first semester, I can't just forget it.

and understand the students' needs, such as mine, in their perspective, and they spend time to try to understand what their students are trying to say, and I think this is very important in an art education. And in terms of true creation, like the simple questionings that I walk through every morning, like "Why do I get up? Why do I eat breakfast? Why do I smoke a cigarette?" I call these very creative moments, and it seems that MassArt is celebrating all of this questioning things that everyone has to go through every day, encouraging it, and in this perspective this is far more advanced than any other school.



Tetsuyo Kinouchi
Kanago, Japan
Senior/Film
Junior/Ceramics

My method of working is not the traditional film way of working, where you have an idea, you write a script, you shoot it after storyboarding it, and then you have this whole post-production with layering your sound and getting to be this finished piece. The way I work is that I take my camera and the film and I point it on myself and my environment and whoever is around with me, and then

I use the material in any way it shapes itself into.

I don't cut with a specific idea in mind, but as I cut the idea comes to fruition, or the idea will come to me for some reason. I'll be drinking coffee and the coffee will spill on the cat and the cat will go and tip over the vase of flowers and that in turn will wreck my book of poetry, which will remind me of this poem that... and I'll say, "That's a great idea for where this film should be going." It's definitely not part of the dominant Hollywood system and structure of doing things. The whole idea of being an outlaw is really part of the way I work, and part of the way my friends work. There are definitely canons in the avant-garde cinema now, so there's always a sense of trying to break through barriers. There's a sort of spirit that's pervasive in the film department: in a way, we're the next branch—we are definitely the contemporaries—and what we're doing doesn't quite have a category yet.

Amanda Cole
Cambridge, MA
Senior /Film



professional and continuing education



THROUGH ITS PROGRAMS IN PROFESSIONAL AND CONTINUING
EDUCATION (PCE) THE COLLEGE PROVIDES OPPORTUNITIES ON AN
OPEN ENROLLMENT BASIS FOR PERSONAL ENRICHMENT AND
PROFESSIONAL DEVELOPMENT IN THE VISUAL ARTS
PCE OFFERS UNDERGRADUATE AND GRADUATE COURSES AND
SPECIAL NON CREDIT PROGRAMS AND WORKSHOPS, OPEN
TO ALL ADULTS INCLUDING HIGH SCHOOL SENIORS
STUDENTS EARN COLLEGE CREDIT OR HAVE THE
OPTION TO REGISTER AS AUDITORS

PCE offers over seventy courses and workshops each semester from every department of the college, including many degree program courses as well as experimental courses which supplement degree programs. Many evening and some PCE day courses are scheduled in the spring and fall semesters, and day and evening courses in the summer. Course formats range from one-day non-credit workshops, intensive one-to-three week courses, to full semester once-a-week classes.

Approximately 3,000 students take continuing education courses each year. Their backgrounds range widely in terms of prior artistic experience, personal and career goals, and age; reasons for enrolling are equally diverse, including self-improvement, occupational advancement, skill development, and completion of degree program requirements. Common to all is a love of the visual arts and a desire to study in a professional art school environment with access to excellent studio facilities and faculty.

The Program of Professional and Continuing Education offers a variety of special programs, including August Studios for high school students; Summer Intensive Institute for Teachers; photography and painting in Skopelos, Greece; and the Yucatan Expedition in Mexico and Guatemala.

Continuing Education faculty meet the degree programs' faculty standards; approximately one-third of the PCE faculty also teach in the degree programs. The college establishes PCE's policies and procedures, and follows academic policies exercised in the college's degree programs.

The program publishes and distributes a catalog with a schedule and description of courses before the spring, summer, and fall sessions.



Graphic Design Certificate Program

The Certificate Program in Graphic Design is a cluster of professional courses in a part-time evening program, designed to provide individuals with the conceptual and technical skills to advance a career in graphic design. The program is suitable for those seeking to enter the field of graphic design from other disciplines as well as for those who currently work in the design field and wish to expand their career horizons.

The program consists of twelve courses (thirty-six credits), which may be taken over a period of up to three years. Students generally take two courses per semester, but may work with the program advisor to develop a course plan that suits their professional and personal needs. Courses are scheduled in the evening with the working professional in mind, and students may extend the duration of the program by applying for a leave of absence for a semester or a year.

Applicants must have completed sixty credits of college work to be eligible for the program. While it is not required that students have college credit in art or design, applicants should have sufficient course work and/or experience to submit an advanced-level portfolio for admission. Many students develop such a portfolio by taking courses in Continuing Education prior to application. Up to two courses or six credits may be transferred to the program upon portfolio review and with the consent of the advisor.



GRAPHIC DESIGN CERTIFICATE

SEMESTER 1 CREDITS

DE212	2D Design	3
DE224	Conceptual Drawing	3

SEMESTER 2

DE260	Typography	3
GD220	Graphic Design I	3

SEMESTER 3

DE36X	Quark Pre-Press	3
GD370	F Intermediate Graphic Design Portfolio	3

SEMESTER 4

GD310	Graphic Design II	3
	Elective*	3

SEMESTER 5

GD321	Advanced Graphic Design	3
	Elective*	3

SEMESTER 6

GD420	S Graphic Design Portfolio	3
DE459	S Marketing	3

Course descriptions for the above may be obtained from the Program of Graduate and Continuing Education.

*Electives

DE3X1	Book Design 1, Book Design 2
DE309	Introduction to Computer Graphics
IL220	Illustration I
GD414	Advertising Design
DE3XX	Calligraphy & Letterforms
DE361	Typography II
DE362	Desktop Publishing
DE412	Corporate Identity

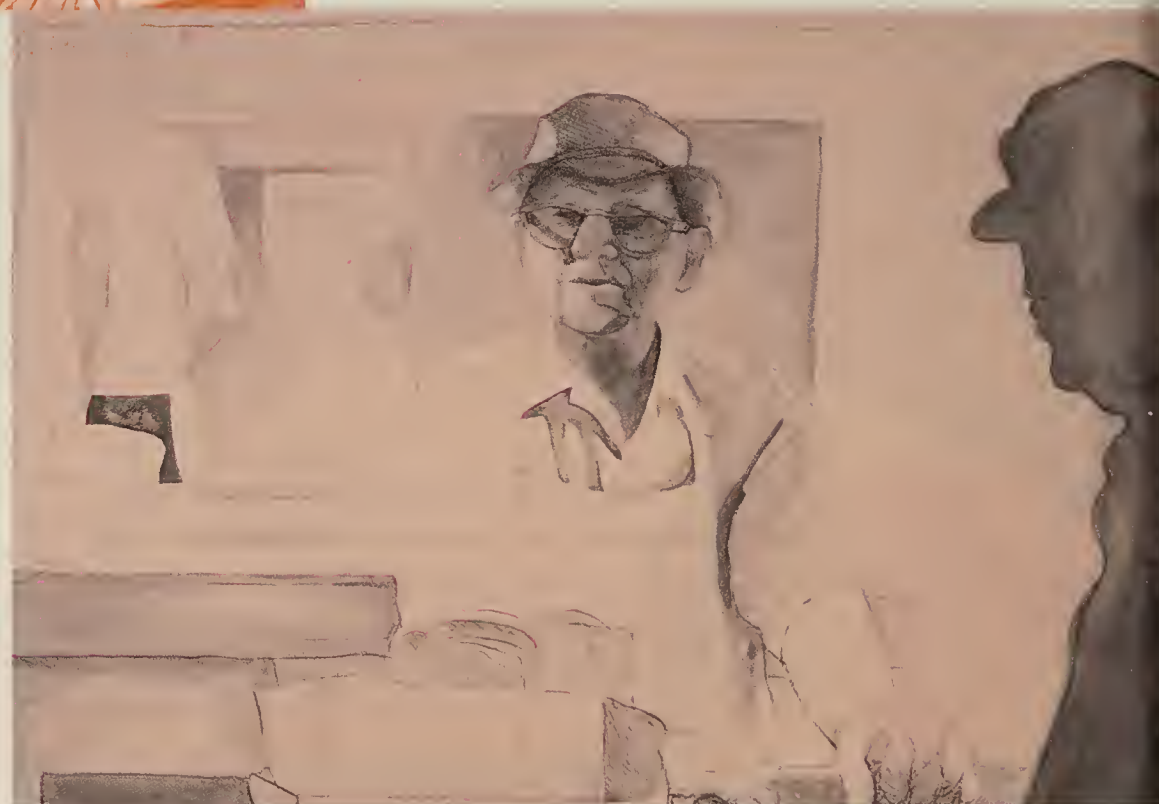
Other electives may be chosen with advisor's approval.



ILLUSTRATION

Gabriella Klein

senior



pro schools for high students



MASSART OFFERS A WIDE RANGE OF ART PROGRAMS WHICH PROVIDE ACCESSIBLE, YEAR-ROUND EDUCATIONAL OPPORTUNITIES IN THE VISUAL ARTS FOR ELEMENTARY, MIDDLE, AND HIGH SCHOOL STUDENTS. THESE PROGRAMS, DESIGNED FOR STUDENTS WHO HAVE AN INSPIRATION TO EXPLORE, EXPERIENCE, AND EXPAND THEIR KNOWLEDGE IN THE VISUAL ARTS, AFFORD YOUNG ARTISTS THE OPPORTUNITY TO WORK IN VARIOUS STUDIO SITUATIONS AND TO EXPERIENCE FIRST-HAND A PROFESSIONAL ART COLLEGE ENVIRONMENT.

A group of approximately 15 students and one adult instructor are gathered in an art studio. Some students are standing and holding up their artwork, while others are seated at tables. The room is filled with art supplies and finished projects.

Saturday Studios

The Art Education Department offers special art studio classes, on eight Saturdays in the fall and in the spring, for high school, junior high school, and elementary school students. Saturday Studios are open to all interested students, regardless of level of

experience in art, and can serve to introduce the process of exploring the visual arts as well as assist students with extensive studio backgrounds to refine their visual concepts and skills.

Saturday Studios are designed around a relevant theme and focus on the formulating of ideas, handling of materials, developing observation and imagination, and defining and achieving student's intentions. Students use a variety of materials and techniques. Recent classes have included drawing/illustration, painting, printmaking, the figure, sculpture, and portfolio sessions for seniors and juniors in high school. There is also a special session for parents of enrolled Saturday Studio students.

An information brochure is published before each session and can be obtained in the Admissions Office or in the Art Education Departmental office.

August Studios

August Studios, a four-week intensive program, introduces high school juniors and seniors to the demands of a professional art education. Foundation studies strengthen understanding of two- and three-dimensional media; elective courses in a variety of studio disciplines supplement the foundation.

August Studios electives have included oil painting, magic realism, sculpture, jewelry, computer art, repro art, ceramics, multi-media, video, artists' books, graphic design/illustration, and photography.

Field trips to museums, galleries, auction houses, artist and designer studios and an on-campus visiting artist program expand student visions of career possibilities as well as engender discussions on issues and questions in the art field. Whether living in the college dormitory or commuting from their homes, August Studio students forge a strong community of young artists and designers.

August Studios information is available through the office of Professional and Continuing Education.

Creative Vacation

For two weeks in July, younger students have the opportunity for summer study at MassArt through the Creative Vacation. Students from grades 4-10 select from among studio options that include drawing, photography, video, and computer animation; they work individually and in groups, drawing on their real life experiences





Students may apply to take studio or Critical Studies elective courses or, if a senior in high school, Studio and Critical Studies Foundation courses.

and observations as well as their imaginations as they explore, experience, and expand their knowledge of the visual arts.

Creative Vacation information is available through the office of Professional and Continuing Education.

Dual Enrollment Program

Currently enrolled Massachusetts public and nonpublic high school juniors and seniors who are in good standing at their high schools are eligible for consideration to take courses at MassArt under the Commonwealth of Massachusetts' Dual Enrollment Program. Students participating in dual enrollment earn credits that may meet requirements for high school graduation and are transferable to higher education institutions.

Students who wish consideration for dual enrollment at Massachusetts College of Art must meet the following specific criteria:

- maintain a "B" average in a college-prep program that meets the Higher Education Coordinating Council academic unit requirements;
- have a letter of support from a high school principal, guidance counselor, or teacher;
- present a portfolio of at least ten examples of his/her art work and a written statement explaining how taking classes at MassArt will advance his/her academic goals.

For the latter application, review for dual enrollment includes an interview with Studio Foundation faculty. Dual enrollment students at MassArt may be approved for enrollment in one or two courses per semester.

Further information and application for dual enrollment is available from MassArt's Admissions Office. Continuation of this program beyond the 1995-96 academic year is dependent on funding from the Commonwealth of Massachusetts.

Art Education

THE ART EDUCATION GRADUATE PROGRAMS OFFER ARTISTS/
EDUCATORS SEVERAL AVENUES OF PROFESSIONAL AND ARTISTIC
DEVELOPMENT. ARTISTS MAY SEEK PROVISIONAL AND/OR
STANDARD CERTIFICATION TO TEACH IN THE
PUBLIC SCHOOLS. PROFESSIONALS MAY ENHANCE THEIR
KNOWLEDGE AS ARTISTS, RESEARCHERS, AND PRACTITIONERS
THROUGH THE MASTER OF SCIENCE IN
ART EDUCATION PROGRAMS.

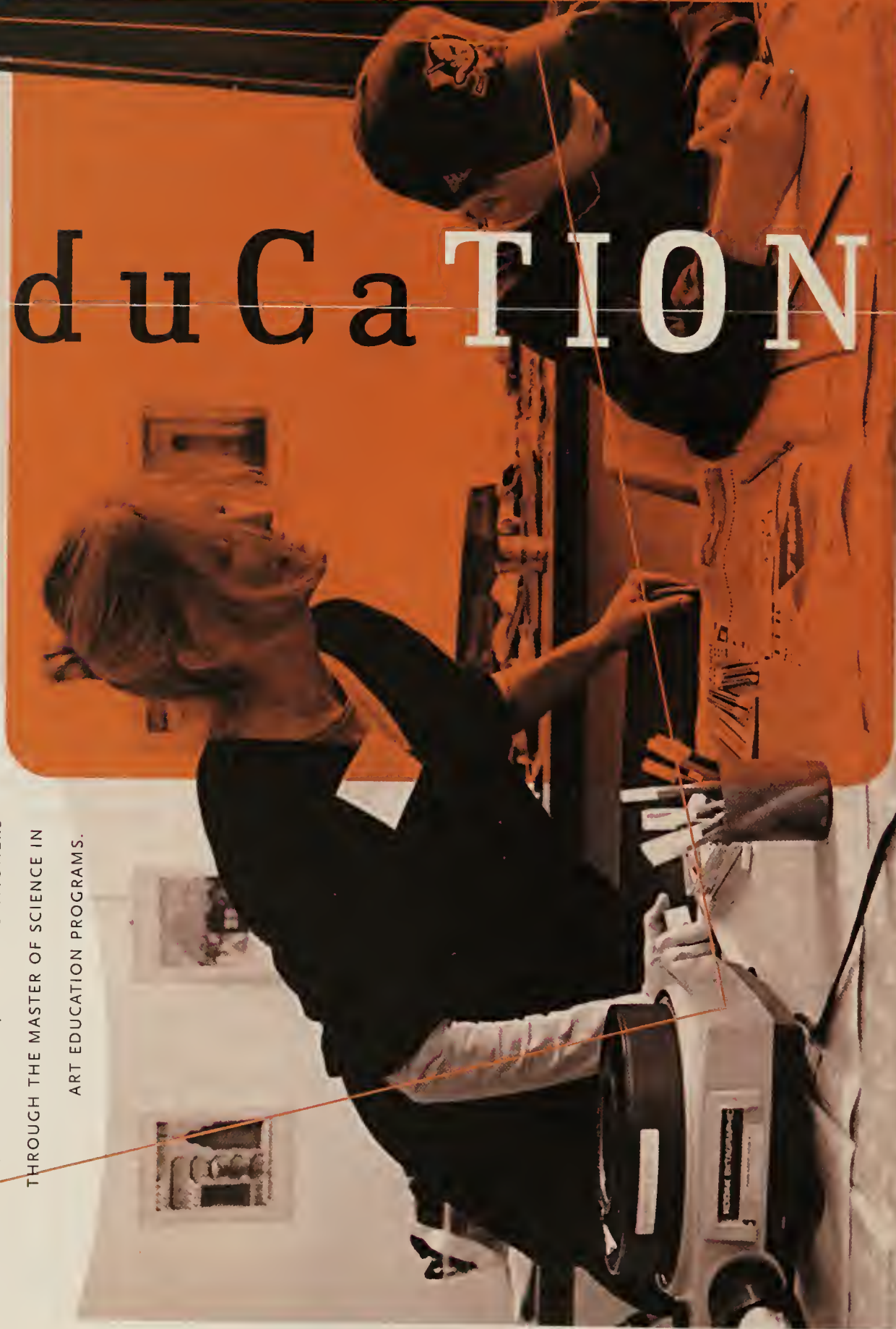


Illustration and photograph by [unreadable]

Teacher Certification Program

MassArt's Teacher Certification Program is a post-baccalaureate 36-credit program which leads to provisional certification with advanced standing as an art teacher in Massachusetts (and 32 other states). The program is designed for students with very strong backgrounds in studio work who want to work in schools, museums, social service agencies, or any of the settings in which art education takes place.

Teacher Certification students take the Art Education department's graduate core courses and a block of undergraduate courses that correspond to the state standards, including studies in the social context for education, psychology of art, and teaching methods. They visit a variety of schools and practice teaching. Provisional certification mandates a minimum of 150 hours of student teaching; however, the Art Education faculty believe that students profit from additional experience and require 300 hours in the classroom for teacher certification candidates.

Provisional certification is granted by the State of Massachusetts for a single level, either pre-kindergarten through grade 9 or grade 5 through grade 12. Students can earn the second level license through a half-practicum (8 weeks of student teaching) and an additional art education elective related to the age group they wish to teach.

Candidates for teacher certification must demonstrate studio competencies in areas specified by the State Department of Education Standard I prior to applying for the state teaching certificate.

With the exception of the student teaching semester, course work for the Teacher Certification program can be taken on a part-time basis. Students may complete this program in a year and a half.

Master of Science in Art Education

The Master of Science in Art Education is a 36-credit program intended for mature

individuals who seek to explore questions in the field of visual arts education. Students may choose from two program specializations: Research or Artist/Teacher. The research program has a pedagogical focus on art, with a culminating written thesis; the artist/teacher program concentrates on studio art and professional field experience, and culminates in an exhibition and portfolio evaluations of the field experience.

The MSAE directs art educators toward an understanding of current pedagogical theory, a thoughtful analysis of their own aesthetic sensi-

bility, and more depth in research or studio practice. All MSAE candidates take an initial sequence of art education courses in developmental theory, history, curriculum, and aesthetics, to develop a common core of concepts, language, and understanding. A comprehensive examination, which covers professional knowledge in the art education field, is scheduled at the conclusion of the core sequence.

State Department of Education Standard I:

Subject Matter Knowledge

The effective teacher of visual art has completed the college's or university's requirements for a major in studio art, or the equivalent, by demonstrating knowledge of:

1. visual art, including: aesthetic theory, derived from study and practice in the visual arts; various cultural art heritages and the evolution of civilizations, as these are integrated with studio practice; the fundamental elements common to all visual art, including color theory, 2D and 3D design, a visual vocabulary for drawing; human development and its relation to visual art;
2. technical art, including: proficiency in the use of traditional studio materials; the use of current and new technological art media; the interpretation of art objects informed by theories of aesthetic value and meaning;
3. the relationships in and among the arts and of the arts to other fields of knowledge;
4. a working knowledge of the language of visual art and how it interacts within the total educational process.

Completion of the MSAE program requires a high degree of commitment. The program rewards the student with a broad

knowledge of the field of art education and in-depth understanding of an aspect of art education. In pursuing the research program, students also acquire a refined ability to express their ideas verbally at a professional academic level, and their completed theses contribute significant insights and information to the profession. Students in the artist/teacher program develop a graduate studio project of equal importance to their field experience, and those holding provisional certification can meet the requirements for standard certification to teach in Massachusetts.

Research Program

The MSAE research program is designed for students who like to write and who want to explore an issue in art education. This program aims to provide a forum for art educators in any of the diverse professions within the field, to develop meaningful and relevant research. Many students connect their research topics to their work situations, while others use the opportunity to explore new professional goals. Students use their research to enhance their expertise in an area of interest, increase their professional

stature, change professional directions, explore the boundaries of a current job, or fulfill a general desire for greater professional insight. The art education field has a strong research tradition and students are encouraged to contribute to professional publications and other forums. Graduates of the MSAE research program typically pursue careers in curriculum development, museum studies, art therapy, or arts management.

MSAE research students take four required Art Education courses, two semesters of Graduate Seminar, and 12 credits of specialization coursework relevant to the student's particular thesis topic. The thesis is the culminating project for the degree. The required courses provide theoretical frameworks and experiences analyzing educational materials and writing.

Because MSAE theses topics are varied and reflect many aspects of art and education, the program is highly individualized. Each MSAE research student works with an advisor to plan a program that suits his/her individual needs; at the same time, students are expected to be self-motivated and willing to assume responsibility for developing their topics and finding the resources that they need. Students are aided in this process by the Program Advisor and by the Graduate Seminar, a two-part course where students



MSAE THESIS EXHIBITION
Jeff Wixon

learn research methods and guidelines for writing their thesis. The MSAE Program Advisor meets regularly with students to help select courses and independent studies, discuss deadlines, and review progress in the research. Students are encouraged to take advantage of the many academic institutions and cultural resources in the Boston area; MSAE research students may take a limited number of courses and independent studies with faculty at other colleges and universities.

Artist/Teacher Program

The MSAE artist/teacher program is appropriate for those who wish to pursue graduate studies that combine studio practice, art history, or aesthetics with course work in pedagogy. The artist/teacher program also qualifies students who are already provisionally certified for standard certification to teach visual arts under Massachusetts guidelines. (Entering students who are not provisionally certified may enter the MSAE extended option and fulfill all requirements for both certificates.)

Specialization studies for the artist/teacher focus on the development of the student's studio work, following an individualized plan developed with the faculty advisor. Studio courses may be chosen from advanced electives offered in all departments of the college and can include the interdisciplinary Summer Studio Intensive. Concurrent with studio course work, students come together four times a semester for forums with visiting artists, slide lectures, critiques, and discussion. At the conclusion of the specialization component, students enroll in the Artist/Teacher Seminar and develop a final exhibition, based on the studio specialization, which demonstrates substantial growth and advanced knowledge. The seminar leader suggests supplemental work, structures critiques and reviews, and helps students further their critical skills and self-evaluation process.

The artist/teacher MSAE includes a clinical field experience. Students who are qualifying for a standard certificate spend 400 hours in a school monitored by an on-site mentor and a visiting college supervisor; students currently teaching may use their own work places. Students who are not seeking a standard certificate complete a 150 hour practicum at sites determined by their own

Using Self-Assessment: How Can the High School Art Teacher Help Students Prepare a Better Portfolio for College Admission?

The Computer As a Tool to Introduce Traditional Art Skills into a Photography Curriculum

RECENT MSAE THESIS TOPICS

Print Advertising and the Gender Identity of the Adolescent

AIDS Activist Art:

An Educational Strategy Based on Post-Modern Aesthetic Theory

The Visual Journal and Its Pedagogical Implications

Puebloan Pottery:

The Presentation and Interpretation of the Art of Another Culture

Toward an Aesthetics of Calligraphy: A Domain Analysis and Its Implications for Practice

Community Artists in the Art Curriculum

The Effect of Teachers' Art

Making on Their Art Teaching at the High School Level

Interior Design Juries: Guidelines to Improve Their Educational Value for Students

Artistic Collaborations in Educational Settings: Experiences of Artist/Educator Interchange Participants

Training Aesthetic Response in the Milton High School Museum

Using Writing as a Tool toward Understanding and Enhancing Visual Imagery for High School Students

New Teaching for New Art: Installation Art and Its Implications for Museum Education

interests or professional goals; these might include museums, arts agencies, after-school programs, or alternative learning sites. A concurrent seminar for all students involved in the clinical experience provides an opportunity to analyze work in the field and to share experiences with peers.

MSAE Extended Option:

Provisional and Full Certification Program

Prospective teachers who do not have a provisional certificate may choose the MSAE extended option, a 52 1/2 credit program, to qualify for both provisional and full certification. This program combines the sequential art education courses leading to provisional certification with the graduate pedagogy and subject

area specialization courses of the MSAE artist/teacher program. Teaching candidates in the extended option program take a 150-hour student teaching practicum and a 400-hour clinical field experience. (Students who enter the extended option program but do not complete the master's requirements must complete 300 hours of student teaching to earn the provisional certificate with advanced standing.)

All MSAE programs can be taken on a part-time or full-time basis. Students in the artist/teacher program should expect to be full-time during the clinical field experience semester(s).



MSAE
Linda Dunn



TEACHER CERTIFICATION PROGRAM

	CREDITS
* AE502 Art & Developmental Theory	3
* AE202 Materials & Processes	3
* AE251 Theory & Practice in Art Education	3
* AE306 Special Issues in the Changing Classroom	3
AE504 Problems in Aesthetics	3
* AE302 Methods Lab	3
AE501 History of Goals & Methods of Art Education	3
AE Art Education Elective	3
* AE394 Professional Field Experience A	4-5
* AE395 Professional Field Experience B	4-5
AE505 Curriculum & Issues in Visual Art Education	3
	36

* These courses must be taken in sequence.

MASTER OF SCIENCE IN ART EDUCATION

RESEARCH PROGRAM	CREDITS
AE501	History of Goals & Methods of Art Education 3
AE502	Art & Developmental Theory 3
AE504	Problems in Aesthetics 3
AE505	Curriculum and Issues in Visual Arts Education 3
	Specialization 15
AE601	F Graduate Seminar I 1.5
AE602	S Graduate Seminar II 1.5
DS500	Directed Study 6
	36

MSAE EXTENDED OPTION PROGRAM

	CREDITS
AE501	History of Goals & Methods of Art Education 3
AE502	Art & Developmental Theory 3
AE504	Problems in Aesthetics 3
AE505	Curriculum & Issues in Visual Arts Education 3
AE202	Materials & Processes 3
AE251	Theory & Practice in Art Education 3
AE306	Special Issues in the Changing Classroom 3
AE302	Methods Lab 3
AE394	Professional Field Experience A 4.5
	Specialization 12
AE503	Artist/Teacher Seminar 3
AE539	Professional Field Experience E 9
	52.5

ARTIST/TEACHER PROGRAM	CREDITS
AE501	History of Goals & Methods of Art Education 3
AE502	Art & Developmental Theory 3
AE504	Problems in Aesthetics 3
AE505	Curriculum & Issues in Visual Arts Education 3
	Specialization 12
AE503	Artist/Teacher Seminar 3
AE539	Professional Field Experience E* 9
	OR
AE536	Professional Field Experience D* and 6
AE	Art Education Elective 3
	36

*AE539, Professional Field Experience E, for students seeking standard certification.
AE536 and an Art Education elective are taken by those who are not seeking standard certification.



THESIS EXCERPT

Listen to the Artist

by Catherine Mary Larlin

What can be borrowed from the artists as valuable insights about process? A list of positive contributing factors and conditions surfaces for the educator's consideration. Educators could take this list and incorporate it into their goals and objectives both in curriculum design and implementation.

- support and praise early on for their involvement in art
- interest in other artists' work, both past and present
- need to explore and investigate ideas
- need to experiment with and master various techniques of particular mediums
- preparing for final piece by doing preliminary sketches and studies, which are critiqued, allowing final piece to change and evolve through continuing reflection
- awareness of the partnership of conscious and unconscious thought in their creative process
- up and down cycles primarily mental and emotional, but also sometimes physical, that affect, in fact, are seen by artists as an integral part of their creative process

(The next three items are more difficult to teach, but they could be discussed along with strategies for dealing with them.)

- self criticism accepted as a painful but necessary part of the creative process
- awareness of the importance of letting go of preconceptions in order to play with ideas in a fresh way
- awareness that for the artist, making art is part of the process of experiencing and working through feelings, thoughts, and experiences--working through life

I envision an art program where each individual child's ideas are valued, developed and explored, by both the teacher and student. I see confident students who are looking for the best way, both technically and expressively, to communicate their ideas visually. I see these students excited about exploring their own ideas and secure that they are supported by educators as they do so. I see these students being able to appreciate art and artists more fully because they understand something of the creative quest and its difficulties and joys. Artists have much to teach us about creativity. Let's listen to the artists.



maSTer fine ARTs

THE MASTER OF FINE ARTS
AT MASSART IS A FULL-TIME
RESIDENTIAL PROGRAM FOR
ARTISTS AND DESIGNERS WHO SEEK
TO DEVELOP THEIR WORK IN AN
ENVIRONMENT THAT ENCOURAGES
CRITICAL DIALOGUE, DISCUSSION OF
HISTORIC AND CONTEMPORARY ISSUES,
AND SELF-DISCOVERY IN THE CONTEXT
OF THOSE ISSUES. THE STUDIO CORE
OF THE MFA PROGRAM LEADS TO THE

DEVELOPMENT OF A THESIS
EXHIBITION OR PRESENTATION.
SUPPLEMENTING THE MFA STUDIO
WORK ARE STUDIES IN ART HISTORY,
ART THEORY AND CRITICISM, AND
FOR THOSE WHO PLAN TO
TEACH, PEDAGOGY.



MFA/SIM Anthony Flackett

The MFA program focuses on individual studio explorations. Students' work in each discipline is supported by a departmental seminar, led by a senior faculty member, in which work is presented and critiqued. Seminar assignments, discussions, field trips, and visiting artists challenge students to explore issues germane to their particular field of study. As part of the major studio, each fine arts student also works on an individual basis with an independent studio advisor or with a series of visiting artists. Students have the option of selecting advisors from within their major department or from other areas of the college; this process encourages the design of a program specifically tailored to each student's individual vision. Studio electives in the same or other disciplines and independent study options support and expand each MFA student's investigations and growth.

Twice a year, a board of faculty and visiting artists reviews each student's progress in the major. In the fall semester, an informal walk-through of studios by all MFA faculty provides a forum for students to meet faculty from other departments and for faculty to become familiar with students' work across the program.

The Graduate Seminar brings together first-year students in all MFA disciplines for lectures, presentations of work, and discussions that explore assumptions and functions of the contemporary art world. Seminar meetings, led by faculty from various areas of studio art, art theory and criticism, or museum studies, cultivate interdisciplinary studies and collaborative work and consider issues of theory and practice in contemporary art making, exhibition, performance, criticism, and research. An active visiting artist series provides both group presentations and opportunities for critiques and discussions with individual graduate students.

A series of Critical Studies courses supplements the major studio and graduate seminar. In the first semester, students take Graduate Contemporary Art which concentrates on art since 1980. The purpose of this course is to introduce students to important arenas of activity in contemporary art as well as to critical theory influencing contemporary thinking about art. Benchmark, scheduled for the two semesters of the final MFA year, focuses on artists' writing, that is, on the choices students make in using language to augment their studio work. The course includes relevant readings, guest artists, and other resources determined jointly by the instructor and the students.

MFA students preparing for college teaching enroll in a college teaching internship in the second semester. Students observe and assist faculty in their concentration or in Studio Foundation classes and participate in biweekly discussions of methods and approaches to teaching studio art at the college level. Second year students who have completed the internship may be awarded teaching assistantships team-teaching a Studio Foundation class or teaching an elective in their major studio area.

MFA students concentrate in one of the following areas: Fine Arts 2D: painting, printmaking; Fine Arts 3D: ceramics, fibers, glass, metals, sculpture; Film; Photography; Interrelated Media; or Design: graphic design. Each department provides graduate studio space and facilities to support a broad range of technical explorations.

editing, to production using each other as crew, post-production editing, or critique. In all phases, students profit by individual attention from an inspiring faculty.

The strength of the Photography graduate program is the dialogue between the eight to twelve MFA students and the strong faculty. No aesthetic limitations are placed on student explorations; individual MFA programs are structured around student ideas and goals. Students are encouraged to seek independent studio advisors from outside the photography area and to experiment in their work toward the development of new forms of expression.

The MFA in Studio for Interrelated Media supports individual development for a diverse group of students working at the cutting-edge in performance, installation, computers, sound, video, interactive media, and areas as yet not named. Leadership of the SIM seminar rotates among MassArt faculty and visiting artists to offer a wide range of opinions and contact. The variety of student conceptual interests and backgrounds is reflected in the diversity of individualized critical feedback. Students in SIM often use the resources of other Media and Performing Arts areas and other MassArt departments toward their interdisciplinary focus.

The goal of the graduate Design program is to define the changing role of the designer in the twenty-first century and to prepare graduates to address that role. The program stresses succinct design communication in both two- and three-dimensions, involving real space and cyberspace, using traditional and computer-aided tools. Seminars and critiques benefit from the energetic presence of MassArt faculty and visitors from among Boston's best researchers and designers.

The MFA in Fine Arts 3D has a content-based focus which encourages refinement of a personal point of view. MFA 3D students' work may be media-specific in one of the 3D areas of ceramics, fibers, glass, or metals, or may incorporate multiple media from within and outside of 3D through sculpture or other means. Students are encouraged to explore a variety of options from traditional object-making to innovations in computers, installations, and other formats as they develop their personal aesthetic. The 3D department offers a large menu of technical courses and extensive facilities which support and expand individual investigations. The 3D seminar provides a forum for personal and group critique, the opportunity to dialogue with artists working in other media, and a focus for discussion of contemporary practice and theory in 3D art.

The Fine Arts 2D MFA program offers the opportunity for twelve to fifteen painters and printmakers to develop their own ideas in a small and intimate community. Painters and printmakers meet together and explore each other's disciplines—painters make prints, printmakers paint and draw. Faculty assist students to articulate their sources and interests and to reach their goals as artists. The structure of the MFA 2D seminar alternates among three models, in which the supervising faculty advisor may be supported by a second full-time faculty advisor, by mentors students select from all areas of the college, or by a series of visiting artists. 2D students may take electives from across the curriculum and bring what they learn into their main experience of painting or printmaking. Students are also encouraged to take advantage of MassArt's diverse faculty resources by choosing an independent study with a particular artist/faculty member.

The MFA in Film offers critique and resources for independent, motivated artists who work in film. MassArt's film program's philosophy encompasses all genres of independent filmmaking with an emphasis on experimental, art, and documentary work. The Film MFA program is best for those artists who are at a point of being able to do their own work and who have specific projects in mind for their graduate focus. Leadership of the film seminar rotates among three faculty and guest artists and the focus of the seminar shifts accordingly, from pre-production and script

In all concentrations, graduate students are an integral part of the community at MassArt. Their experience informs MassArt's extraordinary undergraduate population and the undergraduates often expand the horizons of the MFA candidates. An important part of this interchange is the MFA on-campus studios;

MFA students may also serve on undergraduate review boards and teach undergraduate electives for their second-year assistantship.

Much of the spring schedule in the two professional galleries on campus is devoted to a series of MFA thesis shows. Groups of graduating students work together to plan, design, and hang their own exhibitions and to develop announcements and press releases. First-year MFA students have the option to participate in a summer exhibition of their work, thus initiating their examination of issues of presentation and format. MFA shows are often reviewed by a variety of press; some exhibiting groups have continued showing jointly long after the completion of their graduate program.

Michael Beatty MFA 3D/SCULPTURE



MASTER OF FINE ARTS

FIRST YEAR	CREDITS
F Major Studio	6
F Studio Elective	3
F Graduate Seminar	3
F Graduate	3
Contemporary Art	3
S Major Studio	6
S Studio Elective	3
S Graduate Seminar	3
S CS/AE Elective	3
30	

SECOND YEAR

F Major Studio	6
F Studio Electives*	6
F Benchmark	3
S Major Studio**	9
S Studio Elective**	3
S Benchmark	3
30	

* 3 credits of studio electives may be taken in Critical Studies

** Optional in final semester - Students may prefer to register only for Major Studio, 12 credits, and Benchmark, 3 credits (total 15 credits)

MASTER OF FINE ARTS IN DESIGN

FIRST YEAR	CREDITS
F Design Major Studio	6
F Graduate Design Seminar	3
F Graduate Seminar	3
F Graduate	3
Contemporary Art	3
S Design Major Studio	6
S Design Seminar	3
S Graduate Seminar	3
S CS/AE Elective	3
30	

SECOND YEAR

F Design Major Studio	6
F Graduate Thesis	3
F Studio Elective	3
F Benchmark	3
S Design Major Studio	6
S Graduate Thesis	3
S Studio Elective	3
S Benchmark	3
30	



MFA 2D/PRINTMAKING

Albert Fung

MFA/SIM
Patty Sunshine



MFA 2D/PRINTMAKING

For my degree project I'm going to do a church.
I'm going to take Gothic, Roman Cathedral and Modern and
integrate it into a church
that can be used for all. It's not going to be
a Catholic church or a Baptist church, it's going to be a church that anyone could use.

It's cathedral-size, massive.

It's the first time anyone in the department has tried to do this and my professors are kind of psyched. What we're learning now in my building components class, and what directed me to this particular topic, was talking about concrete and the forming of things, and how things are built in such a large scale, how to take these pieces and actually make it fifty, sixty feet high.

It's crazy. I've been looking into Antonio Gaudi and how he got his massive structures that were very round and organic to actually stand up and not fall down.

Christie Ouellette
LaHeville, MA
Junior Architecture

I left home when I was sixteen so I needed to get my life together. I'm so thankful to be here.

It's funny, this sixteen year-old kid came up to me the day before yesterday. He was skateboarding out front, and he said,

"How did you get in here?"
I said, "Well, I applied, you know."

He wants to come here but he has no high school degree. I told him, "Do what you can for art and then apply here a couple of years later." I told him I took time off and he could take time off but not quit high school. He said, "Art is all I have." I said, "Yeah, but, that's kind of an idealistic way of looking at things, because it's not, and it's not going to get you anywhere you want to be. You have to be able to study and understand basic math and algebra and all that stuff if you want to get anywhere, because there are a lot of smart artists—

it's not just about art,
it's about
everything."

Sharon Benedict
Holden, MA
Studio Foundation/SIM/Painting





Jim Keefe
PAINTING

junior

junior
PAINTING

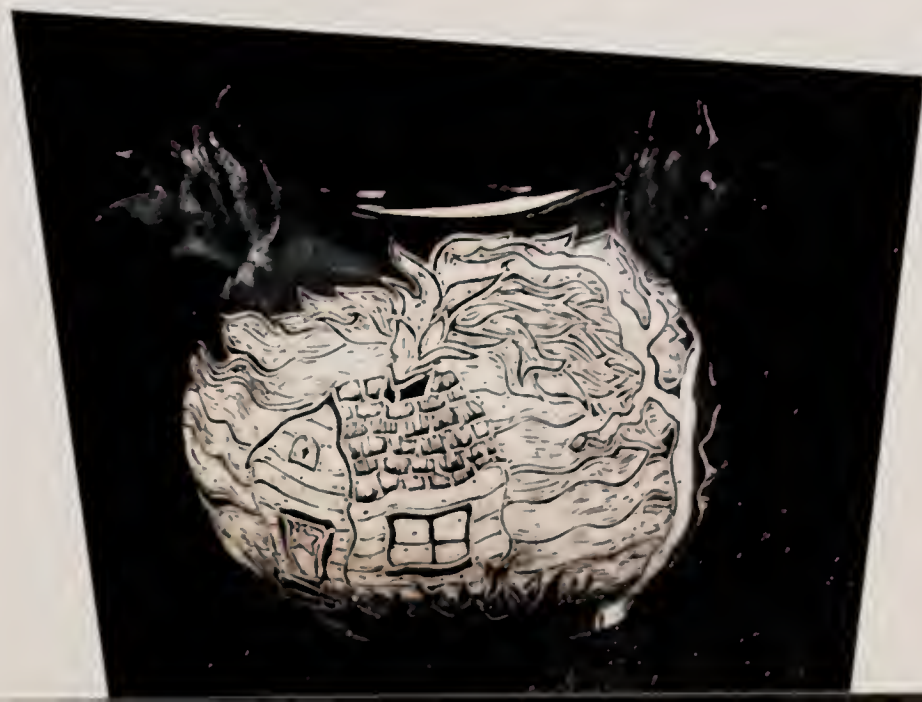
Midori Daito







Sharon Cantor



PAINTING

Marli Kelly

sophomore





MFA — Sabrina Zanella-Foresi

FILM

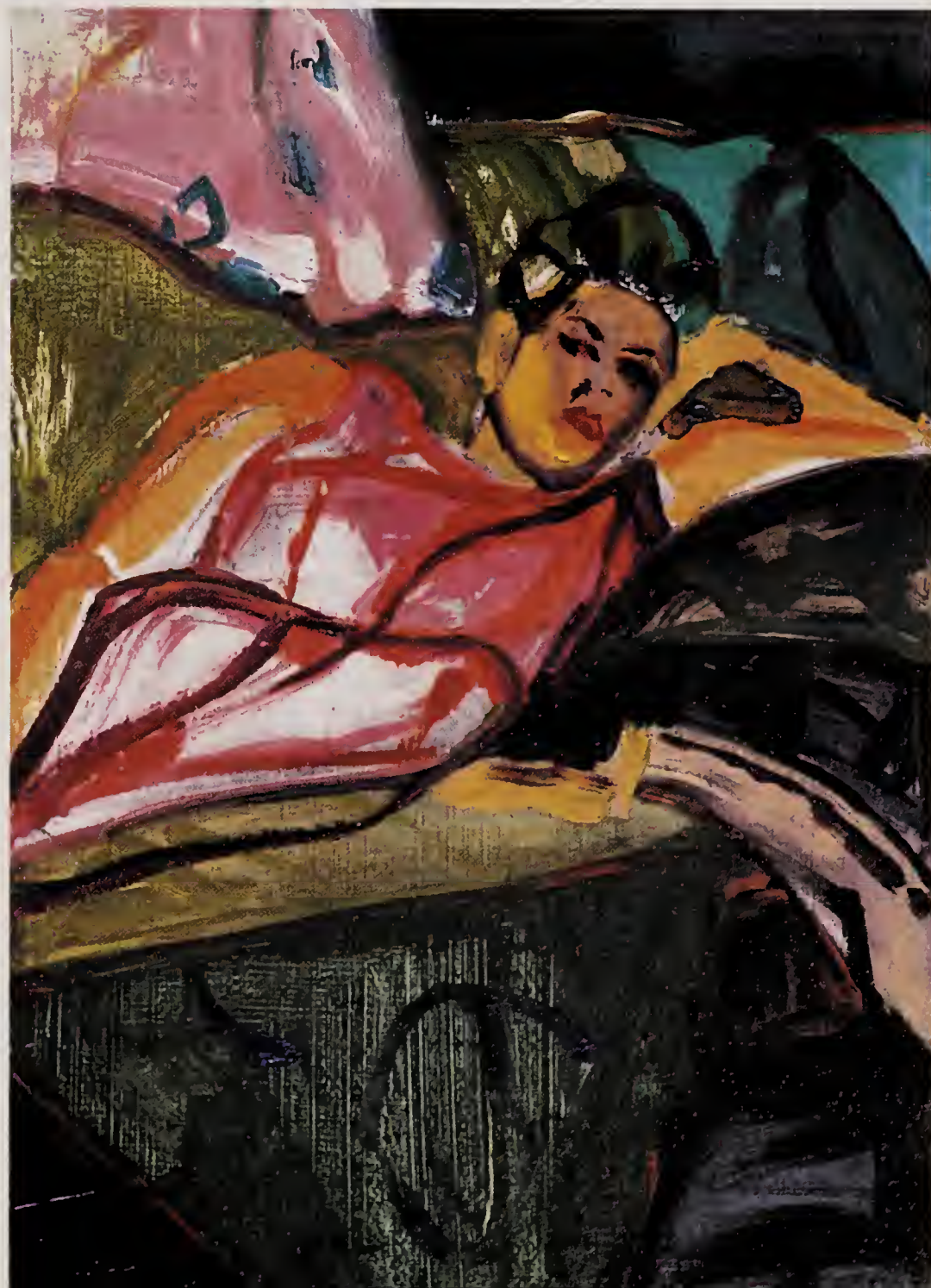




INDUSTRIAL DESIGN **Marli Matthews**

junior

polaroid for handicapped



PAINTING

Pamela Hart

senior

SIM

Amy Connel
studio foundation



Linda Morrison
ILLUSTRATION

senior



PAINTING
 Margory Hamlen
 senior

inn at halibut point
 Kozo Nozawa ARCHITECTURE sophomores



Ed McAllister

3D/GLASS
MRA



Chris Ruhle

INDUSTRIAL DESIGN
senior

excerpt from *Higher Consciousness*

...In plants, chlorophyll molecules receive and respond to information in the form of sunlight, generating photosynthesis. In humans, incoming information triggers an electrochemical process of nerve-cell firing, which is awareness.

When light enters the retina, specific retinal cells fire in response to specific features of light, such as wavelength. When sound waves enter the inner ear specific hairs vibrate in response to each frequency, transmitting the sound wave to frequency receptors in the brain. Incoming information results in human perception.

Examples include the color red, and the sound of a piano.

Information is stored in the brain as specific circuits of brain-cell firing. In humans, new circuit generation requires no outside stimulus. New circuits are internally generated when ideas are connected in new ways. Formation of new circuits is the physical correlate of thought.

The brain of modern humans contains tens of billions of brain cells. Each brain cell makes hundreds, perhaps thousands of contacts with other brain cells. The number of new circuits is limited only by the number of available cells....



Medium, An Inquiry into the Evolution of Human Traits, by

Amy Robinson, is a text which joins art process and scientific inquiry. Through unification of seemingly dissimilar elements of information, the artist seeks to ignite further thought and imagination.

Nithi Ford

PRINTMAKING
sophomore

Amy Robinson

MFA

Robert Gabriel Abate ^{SIM}
sophomore



Esra Frechette ^{SCULPTURE}
junior

course descriptions

KEY:

100 Level: Introductory courses open to freshmen and upper-level students.

200 Level: Courses open to sophomores and above.

Freshmen may be admitted with the permission of the instructor.

300 Level: Advanced courses for juniors and above. Lower level students may be admitted with the permission of the instructor.

400 Level: Senior courses which graduate students may also elect. Lower level students may enroll with the permission of the instructor.

500 Level: Graduate courses. Lower level students may enroll with the permission of the instructor.

X Courses: Experimental courses offered on a trial basis for a maximum of two semesters and then reviewed by the college curriculum committee before they are added to the permanent course listing.

Some upper level courses have pre-requisites which must be satisfied before students may enroll in them. Academic requirements may be waived by the Vice President of Academic Affairs or his/her designee.

R: Required for the course of study under which it is listed.

E: Elective

Courses are not necessarily offered every year but when registration and instructor availability warrant.

Descriptions for courses offered only through the Program of Continuing Education can be found in the brochures published three times a year by the Office of Graduate and Continuing Education.

STUDIO FOUNDATION

SF99 Studio Pre-Semester Program: This summer program focuses on drawing, an essential foundation language related to all fields of art. Students review basic techniques, examine concepts, and test some of the boundaries of drawing. The class also experiments with printmaking and collage, and explores environmental arts. 3 credits (R,E).

SF170 Artists Seminar: A first semester course with an emphasis on introducing a variety of methods for idea generation and development, sources of inspiration, and personal ways of seeing. Many methods of gathering, assimilating, and realizing ideas are explored. The course includes individual studio projects, group events, visiting artists, panel discussions, field trips, and exhibitions. 3 credits (R).

SF171 Color Studio: This course opens the door to the study of color across many areas in fine art and design. Typically, students work on weekly projects—both formal and experimental—investigating specific functions of color such as illusion, contrast, reflective/projective, as well as subjective and personal uses. Color is further explored in lectures and visual presentations in class. Students are encouraged to discuss their own work in individual and group critiques, and to produce a highly specialized body of work over the course of the semester. 3 credits (R).

SF172 Drawing Studio: This course introduces the multiple functions of drawing and treats drawing as a vehicle for conveying ideas. Studies include the illusions of space and form through figure and form analysis. Students draw from observation and also learn to organize and present totally invented work. The properties of line, value, shape, texture, and space are handled individually and in combination as elemental to the drawing process. Consideration is given to contemporary and historical drawing practices with emphasis on the breadth of the drawing experience and its usefulness across disciplines. 3 credits (R).

SF173 3-D Arts: This course introduces three-dimensional concepts and processes as they relate to the expressive possibilities of art making and design. Students learn about the fundamentals of working in three dimensions, including form, space, arrangement, structure, proportion, value, and texture. A wide range of materials and processes are utilized to introduce a variety of

approaches to three-dimensional problem solving, conceptualization, and implementation. Classes include demonstrations, critiques, and group discussions of projects so that students can share their insights into the creative process. 3 credits (R).

SF174 Elements of Design: Elements of design (composition, form, space, time, metaphor) are formal and referential issues shared by all visually expressive media, and are relevant to all students of fine arts or design. In this course, studio projects afford the opportunity of seeing how the elements of design can be employed to achieve both design intent and artistic expression. Students learn the processes involved in developing a finished project, including problem solving and research skills, media, material, craft, and presentation skills, and develop criteria for evaluating their own work and that of others through projects, discussions, and exposure to past and present works of art and design. 3 credits (R).

SF175 Media Arts: This course provides an introductory setting for learning to make art using communications media, time-based art forms, or new combinations of technology and ideas. Students choose a single concentration from a menu which includes photography, video, film, computer, and a variety of studio for interrelated media offerings. Each individual course introduces language, methodology, and technical processes associated with media arts, and assists students in generating ideas and finding forms for these ideas. Interdepartmental connections are strongly encouraged. 3 credits (R).

Computer: Computer courses provide an introduction to digital imaging, sound, video, photography, object-oriented programming, and the Internet, using Hypermedia, Photoshop, Macromind Director, and Mosaic software in the Power Mac lab.

Film: Film courses teach film production in the Super-8 gauge as well as viewing and discussion of experimental, dramatic, and documentary films.

Photography: Photography courses focus on learning camera and darkroom fundamentals, making photograms and pinhole cameras, and viewing contemporary and historical photography in slide form and in galleries.

SIM: Studio for Interrelated Media courses include offerings in computers, performance, live art, light and lighting, the electronic image, and movement.

Video: Students shoot, edit, screen, and discuss their videotapes in this hands-on course, and also view tapes, live performances, and installations by video artists.

CRITICAL STUDIES

Art History

In all art history courses students make extensive use of the extraordinary resources of architecture and collections of art in the greater Boston area.

WESTERN TRADITION

CSA101 Foundations of Western Art: Origins to the French Revolution: An introduction to the vocabulary of visual analysis, which includes both historical and thematic approaches to Western art. 3 credits (R).

CSA102 Foundations of Western Art: Modern and Contemporary: An introduction to the vocabulary of visual analysis and to the development of art in the 19th and 20th centuries. 3 credits (R).

CSA205 Ancient Art: A survey of the culture and art of the early civilizations of Mesopotamia, Egypt, Greece, and Rome. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA210 Art of the Middle Ages: A study of the art forms produced in Europe from the end of the Roman Empire to the beginning of the Renaissance emphasizing the rich variety of cultures which combined to create Byzantine, Romanesque, and Gothic styles. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA270 Renaissance Art: A history of the art forms produced during the early and high Renaissance both north and south of the Alps. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA277 Baroque and Rococo Art: A study of the painting, sculpture, and architecture of the 17th and 18th centuries. Includes Italian Baroque, French Classicism, and the Golden Age of Dutch art as exemplified by Bernini, Poussin, and Rembrandt; a look at the art and court of Louis XIV; French Rococo, the decline of Italian art, the

rise of Naturalism, and origins of Romanticism. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA285 History of Photography: An introduction to the history of photography from the inventions of Daguerre and Fox Talbot to the twentieth century masters. The course addresses problems and issues arising from the different techniques of, and the interrelationships between, art, photography, science, and society. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA288 History of Western Architecture: A study of various aspects of Western architecture from the earliest times to the present. Each work is analyzed in terms of style, but attention is also given to the history and background of the civilization which produced the style. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA302 Art Since 1945: Advanced study of the artists and issues of the visual arts since 1945, with emphasis on the arts of the 70's, 80's, and 90's. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA321 History of Modern Architecture: This study of modern and contemporary architecture and urbanism investigates Art Nouveau and the canonical works of early twentieth-century modernism, with particular emphasis on Frank Lloyd Wright, Mies van der Rohe and Le Corbusier. Postmodern and Deconstructivist theory and practice are also examined. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA326 Modern European and American Sculpture: A survey of the development of modern sculpture with emphasis on major sculptors from Henry Moore to the present. The rich collections of sculpture in the greater Boston area serve as primary sources. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA350 The Romantic Era: A study of the revolutionary developments in the visual arts during the late 18th and 19th centuries in the West, with some review of earlier contributing forms incorporated in the Romantic, Medieval, and Classical revival movements in the visual arts. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA356 Modern European Painting: A study of painting from the classical mimesis to collage; the revolutions in pictorial handling, from J.L. David

to Picasso, which initiated the individualistic and expressive ethos of today. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA365 History of Printmaking: A history of the invention and development of printmaking techniques through the study of the work of major historical and contemporary artists. Material is drawn primarily from western traditions, and includes cross-cultural influences. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA382 History of American Art: An exploration of key topics in American painting, sculpture, and architecture from the Colonial period to 1940, with emphasis given to the Hudson River School, American Impressionism, Thomas Eakins, the origins of the skyscraper, the Ashcan School, and early American modernism. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA3X5 Architecture and Politics: Selected topics in the relationship between political power and built form in the West, from ancient Greece to the present. Students investigate the influence of political agendas on building typology and style, and the use of architecture as political propaganda. Topics include the architecture of imperialism, state-subsidized housing, and the politics of urban planning. Pre-requisites: CSA 101 and CSA102. 3 credits (E).

CSA3X9 Architecture Now: The history, theory, and criticism of architecture in the last two decades, with particular emphasis on the United States, Europe, and Japan. Various theoretical and critical approaches to architecture are examined, including neo-rationalism, post-functionalism, regionalism, and autonomy. Students also investigate neo-conservative, feminist, and Marxist approaches to architecture, as well as the debates surrounding recent technological developments. Pre-requisites: CSA 101 and CSA102, and either CSA288 or CSA321. 3 credits (E).

CSA4XX Art Now: Advanced study of art and critical theory from 1990 to the present. Particular attention is paid to shifting definitions of fine art, popular culture, and crafts. Pre-requisites: CSA 101, CSA102, and CSA302. 3 credits (E).

NON-WESTERN TRADITION

CSA230 African Art History: Explores the great variety of visual media created and used by the people of West, Central, and Southern Africa.

Architecture, sculpture, textiles, body decoration, and paintings from ancient cultures through traditional small-scale societies, to contemporary African artists are examined. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA2X1 Art of Ancient Mesoamerica: Explores the ancient art and civilizations of Mexico and Guatemala from the earliest evidence of hunter-gatherers to the sophisticated cities of the Olmec, Zapotec, Maya, and Aztec. Students focus on the religious and political symbols and writing systems used in sculpture, architecture, and books. Pre-requisites: CSA 101 and CSA102. 3 credits (E).

CSA31X Native American Arts and Cultures: Examines issues in the history of Native North America using architecture and art from the diverse societies of the region. Students confront questions of tradition, identity, authenticity and display of sacred objects in the museum setting, through understanding the social and religious use of art in a number of different Native American communities. Students also study the biographies of Native American artists, both past and present. Pre-requisites: CSA 101 and CSA102. 3 credits (E).

CSA322 Asian Art: An introduction to major art styles of India, China, and Japan. The architecture, sculpture, and painting of East Asia are considered from historical, cultural, and religious perspectives. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA330 Art, Materials, and Culture: Explores the complexity of artistic traditions in the so-called "primitive" or aboriginal societies and cultures of Africa, Australia, Oceania, and the Americas. Emphasis is placed on the technologies used to transform raw materials into meaningful objects and on the social, political, and ritual significance of artistic creation. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA340 Maya Art and Archaeology: An intensive study of the ancient Maya of Mexico and Guatemala, creators of magnificent sculpture, architecture, painting, and ceramics. Examines the origins of the Maya and their artistic traditions; traces the history of the major Maya cities and their different architectural and sculptural styles; and concludes with an investigation of the still-mysterious decline of Maya art and civilization. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA355 Japanese Art: A survey of the artistic traditions of Japan from an historical, cultural, and decorative perspective. Emphasis is placed upon traditions native to Japan. Pre-requisites: CSA101 and CSA102. 3 credits (E).

SPECIALIZED STUDIES

CSA341 Design History: The history of industrial design, architecture, graphic design, and illustration, from the Industrial Revolution to the present, with selected references to pre-industrial developments. The course investigates technological phenomena such as mass production and movements including Postmodernism and Deconstructivism. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA380 Images of Women in Art: An investigation of the way women have been depicted in art forms from ancient times to the present and of the extent to which these images reflect social realities. Obstacles facing creative women in our society are examined as well as images produced by women painters, sculptors, weavers, etc. Pre-requisites: CSA101 and CSA102. 3 credits (E).

ADVANCED STUDIES

CSA400 Directed Study in Art History: An opportunity for seniors with a solid background in 200 and 300 level art history courses to do research on a topic of their choosing. The course requires eight meetings during the semester with the supervising instructor and a final written report of the research undertaken. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA401 Art History Practicum: For art history majors to undertake practical directed study for a minimum of three, maximum of six, credits in the senior year. The practicum is planned and scheduled by students under the supervision of their Art History advisor. Students arrange for apprentice or intern positions with museums, galleries, publishing houses, and similar institutions. Students also have the option to propose subjects for investigation that could form the basis of a senior thesis for practicum credit. 3-6 credits (E).

CSA450 Art History Research Seminar: A research seminar for senior Art History majors, open to seniors and graduate students from other departments by permission of the instructor. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA451 Philosophy of Art: An exploration of the study and terminology of aesthetics, with particular attention directed at the relationship between artist and audience, creative act and aesthetic experience, and between art and life. Pre-requisites: CSA101 and CSA102, and one other art history course. 3 credits (R,E).

CSA452 Theories of Art Criticism: A study of particular key theories of art criticism with reading and discussion related to contemporary art and social context. This course follows a sequence from the ancient world to the 20th century. Pre-requisites: CSA101 and CSA102, and one other art history course. 3 credits (E).

Social Sciences

HISTORY

CSB150 American Thought and Government: A survey of American historical development from the eighteenth to the twentieth century; includes an analysis of significant constitutional issues and ideas and a study of the American political, social, and intellectual experience. 3 credits (R).

CSB201 History of Civilization: The Western Cultural Tradition: An introductory study of the development of the major traditions of Western civilization. Major themes include developing concepts of individualism and liberty. Pre-requisite: CSB150. 3 credits (E).

CSB351 Intellectual History of Modern Europe: A study of major trends in Europe from the French Enlightenment to the present day; includes analysis of the Scientific Revolution, the Enlightenment, Romanticism, and major 19th and 20th-century schools of philosophy and criticism. Pre-requisite: CSB150. 3 credits (R,E).

CSB355 United States in the Twentieth Century: An attempt to understand the past through a study of the impact of the role of the United States as a world power; the effects of the crises of the World Wars; the significance of technology and the metropolis on the American experience; the reaction to economic and political revolutions of the American populace in this century. Pre-requisite: CSB150. 3 credits (E).

CSB3X6 The World in the Twentieth Century: The Breaking of Limits: An inquiry into the most revolutionary of epochs, where the dreams (and

nightmares) of the past have come true; the era of totalitarianism and total war, of instant communication and instant gratification, of institutionalized humanitarianism and gross inhumanity. Can we make sense of it all? Yes! Pre-requisite: CSB150. 3 credits (E).

CSB359 Technology and Change: A study of the relationship between technological advance and social, economic, political, intellectual, and artistic change. Historical in method, the period of concentration is the last two hundred years. Pre-requisite: CSB150. 3 credits (E).

CSB379 Cultural Heritage of Latin America: A study of the cultural heritage of the people of Latin America. The major emphasis of the course is on the Indian, Iberian, and African background and the social and cultural development of colonial Latin America to 1825. Pre-requisite: CSB150. 3 credits (E).

CSB380 The Arts and Life in Modern Latin America: An historical-cultural survey of the development of Latin America after independence, 1828 to the present; major focus of the course is on the intellectual and cultural characteristics of the new nations, especially Mexico, Argentina, Brazil, and on new directions in the arts. Pre-requisite: CSB150. 3 credits (E).

CSB396 History of Science: A study of the origin of modern science and the scientific mode of thought, with a focus on the classical era, through the 17th and 18th centuries' revolutions in scientific thought, the Age of Darwin, and the advances in medicine, public health, and the physical sciences in the 20th century, and the impact on social and cultural progress. Pre-requisite: CSB150. 3 credits (E).

CSB398 Social History of the United States: The Reform Spirit: A study of the changes in American life and attitudes illustrated by the development of the major reform movements from the 18th century to the present, with emphasis on the reform of criminal codes, anti-slavery, and abolition in the pre-Civil War period; and civil rights, public health, women's rights movements in the 20th century. Pre-requisite: CSB150. 3 credits (E).

ANTHROPOLOGY, PSYCHOLOGY, PHILOSOPHY, AND SOCIOLOGY

CSB280 Introduction to Psychology: This course addresses the dynamics of the self from the interpretative, clinical perspective. It discusses the growth and the making of the "solid self" and explores the influences that can further or hinder the constitution of a coherent, stable personality. Narcissistic disorders, the most common psychic disorders of our time, are also addressed. Pre-requisite: CSB150. 3 credits (R,E).

CSB2X2 Introduction to Philosophy: A study of selected writing in the history of western philosophy, from ancient Greece to the present. Students have an opportunity to explore and discuss in greater depth the life and writings of a philosopher of their own choosing. Pre-requisite: CSB150. 3 credits (E).

CSB322 Forms of Perception: For the purposes of this course, the concept of "vision" implies the psychological givens and the social assumptions that shape the ways of seeing at any particular moment in history and influence the choices at play in making and interpreting art. The course explores how certain principles of vision and diverse formal strategies have been employed in art to convey meaning. Pre-requisite: CSB150. 3 credits (E).

CSB333 Social Psychology: This course explores the American social psyche and the ways in which hopes, fears, expectations, and values crystallize socially. How does the sense of what is relevant, good, and true form in our culture, and what stands in the way of such formation? Pre-requisite: CSB150. 3 credits (E).

CSB362 Cultural Anthropology: This course examines the cultural behavior of humans in primitive, peasant, and ethnic societies. It introduces the main fields of cultural anthropology, from ecology, socio-political and economic activities, and psychology and culture, to ritual, mythology, religion, and the arts. Culture is understood as a mode of communication, both verbal and non-verbal, based on the human ability to symbolize. Pre-requisite: CSB150. 3 credits (E).

CSB372 Culture, Society, and Art: The focus of this course is on a spectrum of relevant social themes (race, gender, the avant-garde, modernism, post-modernism). Emphasis is not on seeking a direct

link between art and world of culture, but rather on examining how ways of living, beliefs, values, and expectations come to constitute the "subtext" of the work of art. Pre-requisite: CSB150. 3 credits (E).

POLITICAL SCIENCE

CSB311 Strategies for Social Change: An analysis of the potential for progressive political and social change in America. Pre-requisite: CSB150. 3 credits (E).

CSB354 Marxist Perspectives on Art: An introduction to the relationship between art and politics, with emphasis on the application of Marxist ideas and categories to the arts. Pre-requisite: CSB150. 3 credits (E).

CSB357 Civil Liberties: An analysis of the relationship between the individual and the law, showing how and why the law is "political". Students study the effects of politics and economics on the issue of constitutional rights. Pre-requisite: CSB150. 3 credits (E).

Writing, Film Criticism, and Literature

WRITING

CSC99 Basic English: Designed to help students improve in areas of writing, research, and critical thinking; skills so necessary for college work in all areas. The technical aspects of writing are stressed, including grammar, punctuation, and the construction of paragraphs and papers. Basic English is taught in conjunction with a section of CSA101, and texts from the art history course serve as a basis for class discussions and writing assignments. 3 institutional credits (R).

CSC100 Written Communication: This course offers instruction in essay writing. Six to eight themes are required in addition to reading and discussion of outstanding pieces of prose, poetry, and fiction. Writing assignments concentrate on the expository and critical essay and may include some subjective writing and a research paper. 3 credits (R).

CSC312 Creative Writing: An exploration of drama, fiction, and non-fiction in workshop format. Students' works are read and discussed in class. Constructive criticism is given and revision encouraged. Pre-requisite: CSC100. 3 credits (E).

CSC314 Advanced Creative Writing: The focus of the writing assignments in this course is on fiction, long and short. Pre-requisites: CSC100 and CSC312 or permission of the instructor. 3 credits (E).

CSC320 Poetry Workshop: A workshop teaching poetic form and structure. Pre-requisite: CSC100. 3 credits (E).

CSC402 Advanced Poetry Workshop: An exploration of more complicated forms of poetry such as the sonnet, ballad, and sestina, along with free verse and prose poems. Pre-requisites: CSC100 and CSC320. 3 credits (E).

FILM CRITICISM

CSC203 Film Viewing and Criticism: A critical study of film as a part of the humanities. Class meetings consist of film viewings, evaluations, and discussions. Students write frequent critical papers. Pre-requisite: CSC100. 3 credits (E).

CSC304 Masters of Film: An examination of the contributions distinguished filmmakers, including directors, editors, and cinematographers, have made to the art of motion pictures. Pre-requisite: CSC100, CSC203. 3 credits (E).

CSC306 Fiction into Film: An examination of a series of feature films adapted from novels, with discussions and writing assignments about the artistic problems and challenges in adapting a work from print into film. Pre-requisite: CSC100. 3 credits (E).

CSC319 History of American Film: An examination of American film from its beginnings to about 1950. This course deals with the cultural sources of American film and with the developments in the international community as they were important to the development of film in America. Pre-requisite: CSC100. 3 credits (E).

LITERATURE

CSC200 Literary Traditions: An exploration of the sources of culture through a survey of some of the literary masterpieces of the past, from the ancient world to the nineteenth century. Pre-requisite: CSC100. 3 credits (R).

CSC24X Themes in Literature: This course gives students a chance to pursue their literary explorations beyond the standard course offerings. Topics vary by semester. Students are expected to

demonstrate an ability to read critically and write articulately. Pre-requisite: CSC100. 3 credits (E).

CSC309 Twentieth Century American Literature: A focus on major writers who have emerged in the 20th century. The course concentrates on contemporary figures as well as earlier modernist writers. Pre-requisite: CSC100. 3 credits (E).

CSC310 Contemporary Poetry and the Modernist Tradition: An examination of recent poems of the Americas in the context of modernist innovations in the 20th century. Poetic styles and themes are examined in relation to the visual arts as well as to intellectual and social currents. Pre-requisite: CSC100. 3 credits (E).

CSC313 Modern British and Irish Literature: A study of the poetry, drama, and fiction of British and Irish writers and how their writings helped shape a modernist aesthetic. Selections are from the work of Wilde, Joyce, Auden, Lawrence, Woolf, Behan, Lessing. Pre-requisite: CSC100. 3 credits (E).

CSC3X4 Readings in the English Novel: Emphasizes the critical reading of novels as a way of increasing the reader's entertainment and his/her appreciation of them as works of literary art. Particular attention is paid to the historical development of the English novel. Pre-requisite: CSC100. 3 credits (E).

CSC315 Modern European Literature: An introduction to modern and contemporary literature from France, Italy, Spain, Russia, the Czech Republic, Scandinavia, and Germany. Pre-requisite: CSC100. 3 credits (E).

CSC317 Third World Literature: An introduction to the anthropological, religious, aesthetic, and political ideas of Third World countries as revealed through their literature. Novels, short stories, poetry, and some drama are studied. Works are from India, Africa, the Caribbean, and Latin America. Pre-requisite: CSC100. 3 credits (E).

CSC3X0 Lyric Poetry: This course focuses on the tradition of lyric poetry in English through the nineteenth century. A variable selection of poets will be covered, including Whitman, Dickinson, Wordsworth, and Blake. Pre-requisite: CSC100. 3 credits (E).

CSC322 Shakespeare: On Film and in Print, Part I: A study of a *Midsummer Night's Dream*, *Romeo and Juliet*, *Henry V*, *Hamlet*, and *King Lear*, using a

genre approach. The primary emphasis of the course is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays. Pre-requisite: CSC100. 3 credits (E).

CSC324 Shakespeare: On Film and in Print, Part II: A study of *The Taming of the Shrew*, *Henry IV, Part I*, *Julius Caesar*, *Othello*, and *Anthony and Cleopatra*, using a genre approach. The primary emphasis of the course is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays. Pre-requisite: CSC100. 3 credits (E).

CSC325 Nineteenth Century American Literature: A study of the major writers of the century (Melville, Whitman, James, Twain) with special attention to the American Renaissance period and its contribution to a sense of national identity and the expansion of possibilities of literary form. Pre-requisite: CSC100. 3 credits (E).

CSC327 The Novels of Virginia Woolf: Six to seven of Virginia Woolf's novels are analyzed for their purpose, their form, and their significance as modern novels. Her essays, letters, and diaries are used to enrich the students' background knowledge of the work. Pre-requisite: CSC100. 3 credits (E).

CSC34X Women in Literature: An exploration of both the backgrounds and issues of feminism and the literature by and about women that raises questions about women's identity and the many factors that shape that identity. Selections are drawn from the writings of Gilman, Charlotte Bronte, Woolf, Morrison, Rich, Lourde, Cixous and others. Pre-requisite: CSC100. 3 credits (E).

CSC355 Japanese Literature: A survey that balances classical literature of Old Japan (diaries, linked verse poems, haiku) with modern and experimental writing and its nuanced sensibility. Selections are drawn from Basho, Kenko, Noh drama, Kawabata, Mishima, Tanizaki, Kogawa. Pre-requisite: CSC100. 3 credits (E).

CSC35X Modern Drama: Readings of several modern playwrights, from Ibsen and Chekhov to the present. The focus is on how these writers responded to cultural change, modified dramatic conventions, and explored shifting relations between comedy and tragedy, illusion and reality. Pre-requisite: CSC100. 3 credits (E).

CSC400 Directed Study: For seniors: an opportunity to read widely in some area of literature without the structure or time restrictions of class meetings. Individual meetings are arranged with an instructor. Pre-requisite: CSC100 and consent of the instructor. 3 credits (E).

Science and Mathematics

CSD1XX Computer Algebra: Open to all students, this course presents algebra in a practical context for adults, using data from the social and physical sciences and introducing computer spread sheets, charting and graphing, and custom math learning software; every effort is made to help students who find math difficult. The course has been developed in collaboration with the University of Massachusetts under a National Science Foundation grant. 3 credits (E).

CSD240 Biological Form and Function: Develops understanding of the importance of shape, or form, to biological function. Explores selected examples at several levels of organization (molecule, cell, individual, community) in a variety of organisms (viruses, bacteria, plants, fungi, invertebrate and vertebrate animals, embryos and mature forms.) Both increased knowledge of biology and a comparison of biological and artistic form and function are goals. 3 credits (E).

CSD260 Astronomy: Covers the birth and death of stars, red giants, white dwarfs, black holes, galaxies, and cosmological theories. The presentation focuses on modern descriptions and theories of these objects. 3 credits (E).

CSD320 Environmental Science: Studies the fundamental principles of ecology, with the intertwining of many biological and physical science fields. Distinguishes between scientific, technological, and social domains. Our study of complex human impacts and environmental concerns (such as biodiversity, population size, food and energy resources, air and water pollution, waste management, recycling and sustainability) also raises issues of environmental ethics, risk assessment, and policy planning. 3 credits (E).

CSD3XX Cells and Genes: Investigates what we know scientifically about cells, genes, DNA, and proteins; considers the elegance of classical and molecular experiments; looks at promised applications such as human disease treatments, plant

hybrids, cross-species transplants, and bacteria as miniature vats for chemical manufacture. The course explores business and bioethical decisions about product development and human privacy. 3 credits (E).

CSD340 Human Biology: Examines the coordinated functioning of the most familiar of organisms, the human body. Includes structure and function of systems, tissues and cells, macromolecules, and the progression through development and aging. Considers the nature of experimental evidence, evaluation of popular claims, and bioethical issues in health and disease. 3 credits (E).

CSD352 Art and Mathematics: Through a survey of central branches of mathematics, art and mathematics are studied as expressions of creativity, arising from a common source. 3 credits (E).

CSD353 Classical Physics: Covers Newton's laws of motion, energy, and the physics of waves, including the theories of light and sound. 3 credits (E).

CSD3X2: Calculus: Covers the basic ideas and methods of differential and integral calculus. Some applications are developed. 3 credits (E).

CSD354 Modern Physics: Covers relativity, quantum mechanics, and elementary particle theories. Quantum theories of light are presented. The course is a sequel to CSD353 Classical Physics. Pre-requisite: CSD353 or an introductory physics course taken elsewhere.

CSD400 Directed Study: An opportunity for seniors to read widely in some area of the natural sciences or mathematics without the structure or restrictions of class meetings. Pre-requisites: A 200 or 300 level CSD course and consent of the instructor. 3 credits (E).

ART EDUCATION

AE100 Introduction to Art Education: This course looks at some basic questions about art and teaching. Why some artists choose to teach, what should children and young people learn about art, and what should the role of art be in schools, are all important issues for anyone who might be thinking about teaching. Students visit schools, look at the connections between the studio and

the classroom, and research art and cultures. The course aims to help students gain a better understanding of the teaching profession. 3 credits (R,E).

AE201 Art and Human Development: Explores aspects of cognitive and psycho-social development of learners, through psychological, sociological, and anthropological theories. Theories of development and the nature of art-making are the focus of the course. 3 credits (R,E).

AE202 Materials and Processes: A course to develop the artist/teacher. A wide variety of art media and techniques and the relationship of traditional and newer art processes to teaching are studied. Pre-requisite AE100. 3 credits (R,E).

AE206 Cheap Media: Discovers new ways of using low cost forms of media with other materials. Generates ideas for teaching young people. 3 credits (E).

AE207 Clay and Thematic Teaching: Using themes such as cultures, games, habitats, containers, and others developed by the class, students explore clay methods such as slab, coil, pinch, relief, subtraction, addition, and wheelthrowing. After the thematic teaching is clearly understood, each student develops a thematic curriculum. 3 credits (E).

AE/FIB225 Fibers and Cross-Cultural Education: Students explore the potential of fibers in the classroom and in their own artworks through a cross-cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemporary approaches, with readings, slides, museum trips, lectures, discussions, workshops, and individual studio projects. 3 credits (E).

AE251 Theory and Practice of Art Education: Explores different learning strategies and styles. Readings and discussions concern planning skills, writing lesson plans, evaluation of student learning levels, teacher's role, professionalism, and educational theories. Provides direct field observations in schools, community programs, and social service agencies. Pre-requisite: AE201. 3 credits (R,E).

AE302 Methods Lab: Through teaching Saturday art classes for young people, this course provides field site, pre-practicum opportunities for students to apply their knowledge of selecting objectives, writing lesson plans, planning in sequence, actual teaching, and evaluation of student learning and of teaching performance. Pre-requisite AE251. 3 credits (R).

AE303 Media Workshop: Develops skills and concepts in the preparation of instructional or expressive media presentations. Instruction in the use of and selection of media. 3 credits (R,E).

AE305 Curriculum in the Visual Arts: Explores the philosophical, socio-cultural, and personal issues that shape teaching practices. Through readings and critical analysis of existing models, students design individual solutions to curriculum problems in the visual arts. Pre-requisites AE251 and AE302; taken concurrently with AE394 and AE395. 3 credits (R,E).

AE306 Special Issues in the Changing Classroom: Investigates the needs and learning styles of a variety of populations, exploring learning, emotional, and developmental disabilities as well as pertinent cultural and social issues. Students examine a variety of approaches to behavioral management and develop skills to intervene effectively with general and special needs students involved in art. Pre-requisite: AE201. 3 credits (R,E).

AE394 Professional Field Experience A: Students begin to assume the role and level of responsibilities in a school for the art teaching certification they seek. Students design, teach, and evaluate lessons within unit sequences at the school. 1/2 semester, 150 practicum hours. Pre-requisites AE251 and AE302. 4.5 credits (R).

AE395 Professional Field Experience B: Students continue to deepen their understanding of the role and level of the certification sought. This course often offers a comparison of approaches on two schools, or deepens students' understanding of one school environment. The course follows Student Teaching A. 1/2 semester, 150 practicum hours. Pre-requisite AE394. 4.5 credits (R).

AE396 Professional Field Experience C: Enables those who have completed 300 field hours and/or are certified on one level (N-9 or 5-12) to acquire teaching experience on the new level. 150 practicum hours. Pre-requisites AE394 and AE395 or permission of the department chair. 4.5 credits (E).

AE398 01 Museum Internship: Provides a field-based setting in which interns work in museum educational programs. A field supervisor, approved by the student's Art Education advisor, observes and directs the placement and evaluates the student's work. Pre-requisite: AE423. 3 credits (E).

AE398 02 Community Internship: A supervised internship placement in a community setting. Students perform agreed-upon internship responsibilities, keep a reflective journal, and write a final report evaluating the field work accomplished. A field supervisor, approved by the students' Art Education advisor, observes and directs the placement and evaluates the student's work. Pre-requisite: AE302. 3 credits (E).

AE399 Observation and Documentation of Community Sites: An independent study involving written documentation of three different community sites. Students develop a written plan for the design of a specific art program at one site. Pre-requisite: AE251. 3 credits (E)

AE402 Designing Community Programs: Provides a field experience for students to design, implement, and evaluate programs in a community setting. Introduces students to a variety of teaching options. Pre-requisites depend upon a student's major sequence, also by permission of instructor. 3 credits (R,E).

AE403 Artist/Teacher Seminar: This course is about discovery and renewal; a search for lasting connections between creating and teaching. Students consider classroom goals and teaching styles in direct relation to how artists experience making, viewing, and learning. This course helps teachers to use their own art making, personal sources of inspiration, and reactions to works of art in teaching. Pre-requisites depend upon a student's major sequence, also by permission of instructor. 3 credits (R,E).

AE423 Exhibitions: Concept, Context, and Audience: Reviews current research and theories in the development of aesthetic understanding in children and adults. Students examine the change in viewers' aesthetic needs and interests and study different methods of interpretation of art objects while considering implications for art programs and policies. 3 credits (E).

AE466 Introduction to Art Therapy: Addresses the questions: What is art therapy? and what is therapeutic about art? Introduces students to different theoretical orientations and techniques of art therapy. Considerable emphasis is on selected art-based activities. Discusses origins of the field and presents art therapy as it is distinct from and/or relates to art education. Course gives equal time to theoretical and experiential work. 3 credits (E).

AE474 Drawing and the Psychology of Picturing: Students join studio processes with readings and lectures in order to recognize their different preferences in pictorial organization. 3 credits. (E).

DESIGN

A special note about computer courses: Because new hardware and software is introduced every semester, course content is constantly being adapted to incorporate current technology. Students with particular equipment or software interests should check with the instructor prior to the beginning of the course.

DE212 2D Design: Interdisciplinary assignments in basic design involving typography, color, idea generation, and problem solving as it is applied to basic two-dimensional design. The course focuses on the tools, vocabulary, resources, and basic skills of the designer. Pre-requisite: SF174. 3 credits (R).

DE213 3D Design: Approaches the three-dimensional design process through problem solving. Objectives include research, idea generation and selection/evaluation, design development and visual communication with models, and related 2D back-up. Assignments include architectural, interior, landscape, industrial design, furniture, or fashion issues. Pre-requisite: SF174. 3 credits (R).

DE214 Technical Drawing: Basic instrumental drawing using the vocabulary of standard drafting procedures: lines, letters, symbols, and numbers to convey technical information. Orthographic, isometric, axonometric, and perspective methods as applied to design drawing. 3 credits (E).

DE215 Technical Drawing for Environmental Designers: Develops technical drawing skills through exploration in various media using architectural contexts. Introduction to "built drawings" made from various techniques. Attention to three-dimensional size, material rendition, construction means, and form characteristics through measuring, documentation, and transformation into two-dimensional drawing. Freehand and hard line drawing including plan, section, elevation, axonometric, and perspective. 3 credits (E).

DE216 Introduction to CADD: Introduces computer aided design and drafting for architects and industrial designers, using professional software. Projects begin with basic 2D commands and advance to more complex 3D projects as new skills in drafting and rendering features of the software are developed. Instruction is designed to allow students to readily learn other CADD software programs. Pre-requisite: DE214, DE215 or a drafting course. 3 credits (E).

DE218 Product Rendering: An in-depth study of several product illustration and presentation styles. Many different drawing and rendering media are used to develop skills in product design presentation. 3 credits (E).

DE224 Conceptual Drawing: Considers how to mentally and physically visualize concepts, the illustration of ideas. Stresses drawing and keeping a sketch pad. Complex visual ideas are evolved through creative rendering, blending, and composing of familiar objects. 3 credits (E).

DE226 Manufacturing Process: A materials and manufacturing awareness production course in two parts. Part one includes casting, fabrication, and molding techniques for metals and plastics. Discusses production techniques, selection and use of modern machine tools, dies, jigs, and fixtures. Part two includes product development documentation (three-view preliminary design layout drawings), of a preselection documented in manufacturing processes, i.e. sheet metal, casting, extrusion plastics, injection molding, vacuum form, blow molding, and fiberglass. Pre-requisite: DE213. 3 credits (R,E).

DE227 Architectural Structures I: Introduces construction at a domestic scale through lectures, slides, and field trips. Students learn sufficient wood and masonry building techniques to design a small wood frame building. Structural calculations include sizing of members by stress analysis and beam equations. Assignments include scale drawings, models, and calculations. Pre-requisite: DE213. 3 credits (R,E).

DE260 Typography: A study of the design and use of basic letterforms, typographic contrast, hierarchy of information, major type families and their characteristics and specifications, typographic grids and legibility. 3 credits. (R,E).

DE285 Human Figure in Illustration: Concentrates on drawing the human figure in a variety of situations. Basic anatomy introduced. Assignments include use of figure or anatomical drawing in professional practice situations. 3 credits (E).

DE303 Package Design: The package as a form of communication, including psychological, marketing, and merchandising components. Hands-on experience in design, construction methods and materials, and the use of color and typography for increasingly realistic problem assignments. Critiques include research, analysis, construction, design, and evaluation processes. 3 credits (E).

DE307 Furniture Design: Design and construction of progressively more complicated furniture assignments, with lectures on the history of furniture and modern movements and techniques. Students should have some basic familiarity with wood shop processes. 3 credits (E).

DE308 Introduction to Computer Illustration: Introduces image generation and manipulation through illustration software (selected from Photoshop, Painter, Adobe Illustrator, or other software) on Macintosh computers. Combining image with type is involved in some assignments through Quark software, but the major emphasis is on image making. Illustration students are encouraged to apply their computer skills to assignments in illustration major classes, and all work is prepared for traditional or electronic portfolio presentation and critique. 3 credits (E).

DE309 Introduction to Computer Graphics: Introduces graphic and illustration software on Macintosh computers. Students scan, import, generate, process, and combine image and text in color and in black and white. Quark desktop publishing software and an imaging program such as Photoshop, Adobe Illustrator, and Painter for graphic assignments involving type and image. Output possibilities are demonstrated and computer versus traditional techniques are discussed in critiquing student's final work. 3 credits (E).

DE310 Computer Design Applications: An extension of concepts and skills acquired in DE308 or DE309. Visual projects are developed using a variety of Macintosh software and peripherals. Emphasis is on producing professional quality portfolio work. 3 credits (E).

DE311 Introduction to 3D Computer Graphics: Introduces 3D object theory starting with wire frames through orthographic projection and tri-views in the building of stationary 3D images on Macintosh and IBM computers. Students apply surfaces to solid objects using polygonal rendering, Phong shading, and ray tracing software on Macintosh computers. This course is pre-requisite for students planning to advance to CAD or 3D computer animation courses. Problems assigned vary according to the major of the student. Pre-requisite: DE214, DE215 or a drafting course. 3 credits (E).

DE313X Photoshop: A hands-on introduction to fundamental tools and techniques of 2D computer graphics, with an emphasis on image as art. Adobe Photoshop 3.0 is the primary software used, but images may be imported into other software such as Fractal Painter for further processing. Pre-requisite: previous introductory Macintosh experience. 3 credits. (E)

DE319 Introduction to Computer/ Video Animation: Introduces animation techniques using graphics software and video output, including animation history and terminology, character animation, camera motion control, key frame animation (tweening), rendering techniques, and story boarding. Animation frames are created using paint and animation software, image capture, video capture, computer sequencing, and video overlay. The final project is presented on tape with a soundtrack. Pre-requisite: DE309 or permission of instructor. 3 credits (E).

DE325 Research: Overview of basic research techniques and methods and their application to typical design problems. The course is non-discipline specific and multi-disciplinary in approach. Students engage in two research projects: the first is short term, involving a design personality or movement in history, culminating in a class presentation; the second is a semester-long project that explores a major social/cultural issue. Pre-requisite: AD223 or ID223 or GD220. 3 credits (R).

DE335 Publishing and Periodical Design: Focuses on the application of graphic design methodologies and concepts to the development of publications, newsletters, magazines, and brochures. Emphasizes the development and use of the grid as an organizing and creative principle.

Assignments involve the integration of type and image and the sequential ordering of material in a multiple-page format. Pre-requisite: GD311. 3 credits (R,E).

DE337X Introduction to Multimedia: Offers entry level multimedia for students already familiar with the Macintosh. Using programs such as Hypercard, Macromedia Director, SoundEdit16 and Adobe Photoshop, students combine text, sound, and moving image in projects such as games, educational presentations, interactive resumes and interactive stand-alone kiosks. Pre-requisite: SF175, DE308 or DE309; or permission of instructor. 3 credits (E).

DE339 Computer/ Video Animation Projects: Continues content of DE319 with work centered on a term-long video/sound animation defined by the student. Projects may be in different fields, such as educational materials, advertising, cartoons, etc. Pre-requisite: DE319 or permission of instructor. 3 credits (E).

DE340 3D Computer Animation: Students learn industry standard polygonal solid model rendering and animation using a variety of hardware and software. Each student does a major project on a topic of personal interest: projects might involve storyboards, sequencing and animated images; industrial design product renderings; walk-through commercial applications; or moving solid typography. Students may employ 35mm output for stationary images or video tape for electronic portfolio presentation. 3 credits (E).

DE350 Building Component and Details: Construction and detailing of architectural elements for industrial, architectural, and interior designers. Lectures and assignments using drawing and modeling techniques to design and detail elements such as modular furniture, cabinetry, hardware, partition systems, wall infill systems, greenhouse systems, etc. Pre-requisite: DE214. 3 credits (E).

DE354 Interior Architecture I: Documentation and design of increasingly complex interiors involving program, design development, and final presentation. Issues of renovation, restoration, architectural adaptation, and new construction are considered. Assignments include detailing, interior structure, space planning, and material selection. 3 credits (E).

DE359 Color Theory and Application: An overview of different color theories including the terminology, sources, and methods of application of color in both pigment and light forms. Pigment color mixing is the base for comprehending printed and light color mixes. Color psychology is discussed and applied. 3 credits (R,E).

DE361 Typography II: Advanced course in typography which explores ways of combining word and image to produce forceful and effective graphic communication. The continuum of typography and visual poetry is used to explore alternate conceptual models. Pre-requisite: DE260. 3 credits (E).

DE362 Desktop Publishing: Introduction to the Macintosh computer as a tool for designing and producing graphic materials of all kinds. Experience with Quark XPress and other "desktop" software familiarizes students with the essential electronic technology of design. Each student completes regular assignments of one and two week duration, and one large project, which can be tailored to the student's individual area of interest. Pre-requisite: DE309 or permission of instructor. 3 credits (E).

DE36X Quark Pre-Press: For designers with working knowledge of desktop software, this course concentrates on the technicalities of pre-press as they affect design process and production. Students learn how to design realistically to get high quality results with print media. Pre-requisite: DE362 or permission of instructor. 3 credits (E).

DE3Xo Advanced Mac: For designers with some prior knowledge of Quark and Photoshop, this course offers more sophistication in using typography and images. Professional standards and techniques are presented with the intention of producing portfolio quality graphics. Pre-requisite: DE362 or permission of instructor. 3 credits (E).

DE380 Documentary Drawing: Drawing which deals in part with documentary ideas and the examination of everyday life situations. Drawing done on location supplemented with work in the studio. Students learn to sharpen sense of observation and use material gathered as a source of information for finished composition. 3 credits (E).

DE391 Rendering: Architectural rendering of interior and exterior views of the built environment for students of architecture, interior design, and illustration. Students work with black and white and colored media to produce renderings from

actual sites, photographs, or plans. Perspective axonometric techniques discussed. Pre-requisite: DE214. 3 credits (E).

DE409 Design and Graphics Programming I: Independent study in the programming and processing of visual images using True BASIC Language. Students work from comprehensive laboratory manuals explaining algorithms for geometric generation and manipulation of images. A final project such as a series of algorithmically generated images, or a personal graphics tool is created with a program. Pre-requisites: High school algebra, geometry, and trigonometry. 3 credits (E).

DE411 Computer Graphic Portfolio Projects: Computer graphic projects for students with prior experience and an idea for a term-long project requiring one or more forms of computer output. Each student develops and produces a major work or series of works for design portfolio or graphic presentation. Projects vary considerably and may involve moving or stationary images, computer output applied in sculptural, collage, or book form, and topics in any of the design fields. Pre-requisite: DE308, DE309, DE311, or permission of instructor. 3 credit (E).

DE412 Corporate Identity: Issues related to graphic identification of large complex organizations and to various strategies currently used by practitioners in establishing corporate standards for all graphic materials used by a company. Pre-requisite: DE212. 3 credits (E).

DE455 Advanced Package Design: Advanced study in the commercial marketing and application definitions of the package. Extensive concentration on product, marketing data, and target customers. Increased exposure to materials/process and manufacture (printing). Pre-requisite: DE303. 3 credits (E).

DE459 Marketing: Introduces basic principles of marketing and all its related activities. The nature of marketing, the cause and effect of human behavior on the market, product development and policies, management, decision making, legal aspects, pricing distribution, and research are discussed. The case method is used as part of the analysis process in examining complex systems of marketing, including government, big business, and the individual consumer. 3 credits (R,E).

DE460 Advanced Color: Explores color as a communicative and expressive design component in graphic design problem solving; basic color studies; and principles applied to graphic design problems in print media. Pre-requisite: DE212. 3 credits (E).

Architectural Design

AD223 Architectural Design I: Introduction to architecture as a social art involving responsibility to inhabitants, form, and material within public and private contexts. Projects demonstrate evaluation of program choices, building systems, methods, and craft. Students develop skills in transforming design ideas into built form. Pre-requisite: DE213. 3 credits (R,E).

AD310 Architectural Design II: Selection and measurement of site, development of preliminary and final designs for required programs, and production of final scale drawings and models. Problems are small to intermediate sized buildings using ground forms, post and beam, wood, and masonry. Pre-requisite: AD223. 3 credits (R).

AD317 Architectural Structures II: Steel construction and calculation for steel beams and columns. Plumbing and electricity are covered, and students are expected to do a renovation design dealing with these mechanical systems. Pre-requisite: DE227. 3 credits (R,E).

AD320 Architectural Design III: Design of moderately complex buildings for urban or suburban site, using wood and concrete, with residential and mixed use requirements in urban or suburban context. Pre-requisite: AD310. 3 credits (R).

AD327 Architectural Structures III: Long span construction and truss calculation are studied. Heating, air-conditioning, solar energy, and architectural research are discussed with related design assignments. Pre-requisite: AD317. 3 credits (R).

AD410 Architectural Design IV: Architectural design projects of increasing complexity, emphasizing understanding architecture as the essence of place and placemaking. Provides framework for design decisions related to complex programs in community or urban design requiring long span or taller structures in steel or concrete. Pre-requisite: AD320. 3 credits (R).

AD417 Architectural Structures IV: Construction and calculation methods for concrete. Construction scheduling, site work, acoustics, and architectural preservation are among topics assigned. Pre-requisite: AD327. 3 credits (E).

AD420 Architectural Design Portfolio: Preparation of architectural portfolio for job application and graduate school. Development of presentation and documentation techniques and portfolio support materials such as resume, business card, and interviewing aids. Pre-requisite: AD410. 3 credits (R).

AD450/451 Degree Project: A major architectural design project of some complexity is proposed and undertaken. The student develops the problem, researches it, prepares the program, designs a building or a renovation to satisfy the program, and publicly presents the work with models, finish quality drawings, slides, and other techniques. Pre-requisite: DE325. 6 credits (two semesters) (R).

Fashion Design

FD203 History of Costume I: History of costume from Egypt to 1830 studied through fashion plates, video, and slides. Students produce original period apparel designs in fashion plate form. 3 credits (E).

FD204 History of Costume II: History of costume from 1830-1950 studied through fashion plates, video, and slides. Students produce original period apparel designs in fashion plate form. 3 credits (E).

FD255 Creative Fashion Design I: Communication of original ideas using geometric principles in design as well as master block pattern structure. Fundamental draping and development of couture techniques. Basic garment construction gives experience in translating creative designs into three-dimensional form. Work in fabric and non-textiles. Pre-requisite: FD256. 3 credits (R).

FD256/257 Pattern Drafting and Construction Techniques: Fundamental understanding of principles and procedures in the development and use of the flat pattern. Introduces basic master block construction from which design changes are made. 6 credits (two semesters) (R).

FD259 Fashion Industry Production: Production relative to the garment industry. The major steps

and the major players involved in manufacturing a garment are studied, with discussions of cost, work flow, construction methods, and labour. 3 credits (E).

FD325 Fashion Illustration: Emphasis placed upon development of individual styles of drawing and creative thought. Various techniques employed in expressing fashion through art media. Introduction to basic advertising functions and graphic fashion art processes. Planning and execution of roughs in preparation for finished layouts. 3 credits (E).

FD354/355 Creative Fashion Design II: Intermediate level fashion design developing more intricate designs into finished projects. Personal interpretation of projects in children's wear, menswear, bridal, theatre, activewear, and other areas of design. Pre-requisite: FD255. 6 credits (two semesters) (R).

FD356/357 Flat Pattern Design and Drafting: A course in advanced pattern drafting and grading techniques which stresses industrial procedures. Students interpret patterns and apply proper methods of construction. The creation of original patterns allows students to experiment with technical practices of fashion design. Pre-requisite: FD256/257. 6 credits (two semesters) (R).

FD358 Fashion Marketing and Research: Development of an understanding of the major considerations involved in buying, selling, and promotion of fashion merchandise in wholesale and retail markets. Historical analysis of American and European industry. Study of research techniques and professional resources resulting in selection of theme-oriented degree project. 3 credits (R).

FD450/451 Degree Project: Each student is required to complete an in-depth research project and present a theme-oriented formal collection of finished work based on their research. Sources of inspiration may include important artists, ancient cultures, historical eras, scientific resources, or a specialized related technical design area. Pre-requisites: FD355 and FD358. 6 credits (two semesters) (R).

FD455 Creative Fashion Design III: Individual guidance in executing advanced level design ideas. Students are encouraged to seek their personal directions in fashion design in order to develop professional potential. Portfolio and professional preparation. Pre-requisite: FD355. 3 credits (R).

FD456 Tailoring and Couture Techniques: Tailoring techniques and design detail such as trapunto, couching, and quilting are taught. Technical elements of the couture are included. Develops advanced skills through the execution of tailored designs. Pre-requisite: FD357. 3 credits (E).

FD457 Specialized Fashion Study: Presentation of basic information in related areas of fashion, such as millinery, gloves, footwear, handbags, fur, leather, and cosmetics. Discussion of origins, methods of production and finishing, construction, terminology and quality identification. Experimentation in millinery and glove design included. Pre-requisite: FD355. 3 credits (E).

Graphic Design

GD220 Graphic Design I: An applied approach to basic design principles and skills for students entering the graphic design major. The issue of design responsibility begins with the development of professional attitudes and approaches to problem solving while continuing to focus on the formal elements of typography, color, and idea generation. Pre-requisite: DE212. 3 credits (R).

GD310 Graphic Design II: Basic design principles are applied to projects exploring principles, systems, and procedures underlying the practice of graphic design. An emphasis is placed on photographic image-making and the integration of form with content, function, and context. Pre-requisite: GD220. 3 credits (R).

GD311 Graphic Design III: Applied graphic design with emphasis on the role of typography and the development of strong visual concepts that communicate clearly to a targeted audience. A synthesis of image and typography is stressed. Pre-requisite: GD220. 3 credits (R).

GD320 Graphic Design IV: Primarily concerned with development of students planning to be design directors. Application of basic design principles to projects chosen to realistically reflect the range of assignments designers encounter in a studio, agency, or corporate design situation. Pre-requisites: GD310 and GD311. 3 credits (R).

GD410 Graphic Design V: Students devise appropriate solutions to challenging and complex problems in graphic design. Projects represent current working practice, professional standards of methodology, and presentation. Pre-requisite: GD320. 3 credits (R).

GD414 Advertising Design: Explores problems typical to advertising agencies. Examines the inter-relationship of art director, client, and consumer with focus on solutions to real agency problems. Includes informal talks with art directors and visits to Boston agencies. The development of individual judgement about advertising is part of the professional orientation of the course. Pre-requisite: GD311 or IL310. 3 credits (R,E).

GD420 Graphic Design Portfolio: Preparation of an entry-level portfolio demonstrating professional competence in design, concept, and craft with an emphasis on the student's particular area of interest. Students pass a review panel, produce a resume, and interview in the professional design community. Pre-requisite: GD410. 3 credits (R).

GD450/451 Degree Project: Major research project required of all Graphic Design majors. Projects center around the interests of the student, reflecting strengths and/or voids in development, but having validity and value as original research projects. Written proposals on projects are submitted to the department faculty for approval and students meet weekly with faculty advisor. Set dates for various design inputs and presentations are scheduled during the design development phase of the work. Pre-requisites: GD310 and GD311. 6 credits (two semesters) (R).

Illustration

IL205 Media Techniques: Introduction to the practical application of a broad range of illustration materials and techniques through demonstrations and comparative studio assignments. Pre-requisite: DE212. 3 credits (R).

IL220 Illustration I: Introduction to professional illustration with emphasis on basic ideas, technique, media, and skill development. An initial look at the methods used to convert ideas and convey them using precise visual tools. Pre-requisite: DE212. 3 credits (R).

IL310 Illustration II: Further exploration of the profession of illustration with emphasis on basic ideas, technique, media, and skill development. The elements of visual communication and expression are analyzed and explored individually. Pre-requisite: IL220. 3 credits (R).

IL311 Drawing and Painting for Illustrators: Designed to build drawing and painting skills as

they apply to visual communication-illustration. Techniques using watercolor, gouache, acrylics, dry and wet markers, air brush, and mixed media are explored for expressive quality in illustration assignments. Pre-requisite: IL220. 3 credits (E).

IL320 Illustration III: Sets the role of the illustrator as a communicator in the field of public information. Problems deal with illustration in advertising, books, and educational aids, singly or in series. Pre-requisite: IL310. 3 credits (R).

IL321 Graphic Design for Illustrators: Creative idea development course with attention given to typography in combination with imagery, illustration, and composition. Explores the interaction between graphic design and illustration with assignments typical of professional practice. Pre-requisite: IL220. 3 credits (R).

IL325 Research for Illustrators: Introduces students to a wide spectrum of research gathering techniques and their application to illustration problems. Assignments deal with specific research issues for illustrators, from locating historical reference materials to working with live models and locations. Students initially solve assigned problems on a variety of subjects and in the latter part of the semester propose and begin research on a senior degree project. Pre-requisite: IL310. 3 credits (R).

IL410 Illustration IV: An examination of problems inherent in grouped and serialized illustration, selected from current personal interests and designed for specific audiences. Increased demands placed upon the quality of research and idea development within a professional practice context. Pre-requisite: IL320. 3 credits (R).

IL411 Book Illustration: Using available published or other written material as text, each student completes the designing and illustrating of a book; emphasis is placed on the research needed to create pictures for an identifiable population and a specific conventional method of reproduction. Also required are variations on the chosen medium and storyboards as comprehensives. Bookbinding is demonstrated and preparing camera-ready art is reviewed. Pre-requisites: IL320 and IL321. 3 credits (R,E).

IL420 Illustration Portfolio: Emphasis on portfolio material based on the student's choice of direction. Through a series of discussions with the instructor and presentations by illustrators in the

field, professional standards are developed and finished portfolio pieces produced. Pre-requisite: IL410. 3 credits (R).

IL450/451 Degree Project: Major research project required of all illustration majors. Projects may center around the interests of the student, but need to be far reaching and scholarly. A written presentation on the original body of research with visuals culminates with an exhibition of project illustrations. Pre-requisite: IL310. 6 credits (two semesters) (R).

Industrial Design

ID223 Industrial Design I: Introduction to the design process and problem solving techniques used in industrial design. An exploration of tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. The use of media and drawing techniques and basic scale model making are introduced. Pre-requisite: DE213. 3 credits (R).

ID305 Manufacturing Process: Specific problems in the manufacturing development of a product are investigated through a detailed case study of a new product from its inception to its completion. Cost analysis and research into the technical problems of competitive manufacturing and marketing are included. Pre-requisites: DE214 and DE226. 3 credits (R).

ID310 Industrial Design II: Emphasis is placed on integrating creative concepts with the development of visual communication skills, such as rendering and model making. Pre-requisite: ID223. 3 credits (R).

ID320 Industrial Design III: Design projects are developed in full four-phase programs: analysis and conceptual design refinement, final design and documentation, model, and presentation. Pre-requisite: ID310. 3 credits (R).

ID410 Industrial Design IV: Theory and practice of industrial design through an objective study of processes in the development of a product or system of design. Designs are resolved from well-grounded investigative methods which indicate true and objective directions of environmental needs through four major areas of control: research, objective analysis, materials and processes, marketing and distribution. Problems

are planned and executed by integrating previously acquired skills with new supporting disciplines to effect proper design solutions. Pre-requisite: ID320. 3 credits (R).

ID420 Industrial Design Portfolio: Guides students through the process of developing a professional portfolio. Pre-requisite: ID410. 3 credits (R).

ID450/451 Degree Project: Theory and practice of industrial design methods applied to the identification and design of a product or system which fills a significant need. Degree project topic must be approved by the Industrial Design faculty, be relevant to design, and consistent with the student's capabilities. Pre-requisite: ID320. 6 credits (two semesters) (R).

FINE ARTS THREE-DIMENSIONAL

Three-Dimensional Art

TDA200 3D Design: Concepts and Processes: Deals with issues related to object making including conceptual development, drawing, model-making and structural problem solving. Weekly assignments explore form limitations with material possibilities. 3 credits (R).

TDA201 3D Design: Projects in Wood: Introductory course to object building in the woodshop. Includes proper use and application of hand and power tools, material selection and safety issues. Weekly projects incorporate design/concept problem solving with various construction form making techniques. 3 credits (R).

TDA310,311,312, etc. Theme: Examines contemporary concepts and modes of art making that are common to the three-dimensional disciplines. Theme topics offered each semester vary reflecting current art issues and faculty specialization. These cross-disciplinary seminar courses combine lecture and studio with specific assignments, visiting artists and field trips. These courses are recommended for junior, senior and graduate students. 3 credits (R,E).

TDA310 Theme: Narrative: Investigation of traditional and modern uses of symbols through objects and place. Projects cover storytelling, literary comparisons and analogies with ancient as well as personal ritual objects and images. 3 credits (E).

TDA311 Theme: Function in Art and Design: Examines historical and contemporary issues surrounding how objects have functioned in various cultures and societies. Topics include objects of ceremonial use, decorative use, symbolic use, as well as objects important to everyday use. Students investigate individual movements/artists of interest and create a body of work which addresses their own issues about art which has a use. 3 credits (E).

TDA312 Theme: Installation: Examines issues of site and space as a primary component in contemporary art making. Projects deal with site specificity particular to socio-political and psychological issues, multi-media possibilities, and temporal conditions. Issues related to documentation of installation work are also addressed. 3 credits (E).

TDA313 Theme: Mixed Media: Emphasizes the use of multiple media in object making. Traditional, and non-traditional art materials and methods are investigated. Projects deal with issues related to language associated with materials, methods of incorporation, and modification. 3 credits (E).

TDA314 Theme: Object and Image: Broad exploration of artists and art works which incorporate sculpture and photography. Investigates contemporary applications and techniques. Projects include alternative photo methods. Darkroom or any FA3D elective experience required. 3 credits (E).

TDA316 Theme: Public Art: Examines the processes involved in designing actual site-specific public art projects. Lectures and discussions cover all aspects of making art for public places, including application processes, concept development, architectural drawing, modelmaking, liabilities, and contracting. Specific projects are assigned to each student. 3 credits (E).

TDA300 Drawing for Object Makers: This drawing studio gives students an opportunity to explore different methods and applications of drawing appropriate for object makers. Discussion and projects include using drawing as a tool to understand space, to discover the various possibilities of an object and/or to incorporate it with an object. Experimentation with various materials, techniques and formats is encouraged. 3 credits (E).

TDA400 Fine Arts 3D Senior Seminar: Examines the business aspects of being an artist and surveys career options and graduate school possibilities. Various professionals: accountants, gallery directors, curators, lawyers, working artists, public art directors visit the class. Students prepare a professional portfolio which includes a resume, statement of intent, and give several presentations. Students are required to leave a copy of these materials in the FA3D office upon their graduation. NOTE: This course is required of all senior level students in FA3D and is offered in the fall semester only. 3 credits (R).

Ceramics

CER201 Introduction to Ceramics: Overview of ceramic processes, introduces students to various handbuilding, wheelworking, slip/glaze applications and kiln firing processes. Projects deal with aesthetic concerns common to both sculpture and vessel making. 3 credits (E).

CER/SC202 Ceramic Handbuilding: Exploration and instruction involving technical, aesthetic, and skill development in ceramic handbuilding processes. Projects are geared towards using clay as a versatile material for all types of object making. Historical and contemporary artists and techniques are investigated. Various tools include the slab roller, extruders, plaster molds and sand blaster. Slip/glaze applications include both high and low fire techniques with gas and electric kilns. 3 credits (R,E).

CER203 Ceramic Wheelworking: Introduction to the potter's wheel as a tool for clay form making. Projects are geared towards exploration of various techniques, development of skill and experimentation with functional and non-functional formats. Slip/glaze applications include both high and low fire techniques with gas and electric kilns. 3 credits (R,E).

CER300/301 3D Seminar: Ceramics: Provides a forum for the discussion of current contemporary art making issues related to the medium of clay. Students research information and artists which are important to their personal development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop two bodies of work for each semester. These bodies of work

must explore different technical areas of clay object making and firing. An active journal with source material related to their work is required. Mid-semester critiques and final semester review-boards also required. Pre-requisite: 6 credits of 200 or 300 level ceramic electives. 6 credits (two semesters) (R).

CER302 Ceramic Materials: Clay : Investigation of clays, clay-based surfaces, and kiln-firing technology. Students work both theoretically and empirically to develop personal perspective and practical knowledge. Pre-requisite: any 200 level ceramic elective. 3 credits (R,E).

CER303 Ceramic Materials: Color and Surface: Assists students to develop theoretical and practical understanding of ceramic color and surface. Students research specific projects which include formulation, application, testing, and firing procedures. Pre-requisite: CER302 or by permission of instructor. 3 credits (R,E).

CER/SC304 Ceramic Sculpture: Advanced elective study of aesthetic and technical information which applies to contemporary ceramic sculpture. Projects include personal concept development with ceramic technologies, investigations into alternative clay techniques and mixed media, installation and site-specific considerations. Pre-requisite: any 200 level ceramic elective or by permission of instructor. 3 credits (E).

CER305 Ceramic Casting: An exploration of plaster, casting slips, mold making, and other supportive techniques in the creation of vessels and non-vessel formats. Pre-requisite: any 200 level ceramic elective or by permission of instructor. 3 credits (E).

CER306 Advanced Wheelworking: Provides students with the opportunity to develop more sophisticated techniques and strategies through more challenging throwing instruction and assignments. Individual projects, research presentations, and work in a variety of clays and temperature ranges promote broader perspective and more personal definition. Pre-requisite: CER203 or by permission of instructor. 3 credits (E).

CER308 Clay: Multiples, Sets and Editions: Geared towards the production ceramic objects which are developed within a series format. Projects include individually unique pieces which are part of a relat-

ed series, and limited editions of identical objects. Ideas explored include architectural relief tiles, tableware, and various sculptural formats. Moldmaking and ceramic casting processes are incorporated with various low and high fire glaze options. Pre-requisite: any 200 level ceramic elective or by permission of instructor. 3 credits (E).

CER309 Clay: Tiles, Mosaics and Reliefs: Geared towards the production and use of tiles, mosaics and reliefs. Historical and contemporary uses of clay in architecture is explored. Projects include design considerations, fabrication methods including mold and die processes and installation techniques. Various firing techniques in gas and electric kilns explored. Pre-requisite: any 200 level ceramic elective or by permission of instructor. 3 credits (E).

CER400/401 3D Seminar: Ceramics: Provides a forum for the discussion of current issues related to contemporary clay object making. Students research information and artists which are important to their personal development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work which represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review-boards are required. Before graduation, students are required to document their work and to submit 10-20 slides of their final project to the FA3D department. Pre-requisite: CER300/301. 6 credits (two semesters) (R).

CER450/451 Advanced Ceramics Studio: Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, modelmaking, and journal-keeping is stressed. Students work with faculty to develop a personal body of work which represents depth and breadth of exploration of the clay medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Pre-requisite: 6 credits 200 or 300 level ceramic electives. 6 credits (two semesters) (R,E).

Fibers

FIB/SC221 Flexible Structures: Explores traditional and non-traditional methods of form making using a variety of flexible, soft, or fibrous materials. Projects explore both technical and conceptual possibilities. Materials are investigated for their potential as sculptural, architectural, functional objects as well as mixed media installations and site-specific environments. 3 credits (E).

FIB222 Introduction to Weaving: An introduction to principles and techniques of floor loom weaving, including warp preparation, dressing the loom, pattern drafting, basic loom-controlled and weaver-controlled weaves. Historical and contemporary applications of woven imagery are introduced through slide lectures and applied to projects which emphasize technical and conceptual experimentation. 3 credits. (E).

FIB223 Surface Design on Fabric/Resist: An introduction to fabric dyes, materials and techniques used in traditional and non-traditional methods of surface design. Japanese, African and Indonesian techniques for tie-dye, batik, paste resist and hand painting on fabric are studied. Projects emphasize development of personal expression as well as technical proficiency. 3 credits (E).

FIB224 Papermaking: Introduction to traditional and experimental methods of hand papermaking, with an emphasis on using papermaking as an expressive art medium. Projects explore both two and three-dimensional concepts and techniques including sheet forming and casting. Projects emphasize development of personal expression as well as technical proficiency. 3 credits (E).

AE/FIB225 Fibers and Cross-Cultural Education: A cross-cultural study of our rich fiber heritage as it applies to contemporary artists and teachers. Explores the potential of fiber materials as expressive art medium to be used in classroom situations. Individual studio projects are combined with research and discussion ranging from traditional/folk modes to unique contemporary formats. 3 credits (E).

FIB226 Surface Design on Fabric/Printing: An introduction to various methods of screen printing on fabric with dyes and pigments. Projects incorporate photographic as well as cut stencil techniques used in one of kind imagery and repeat pattern surfaces. Emphasis on personal expression as well as technical experimentation. 3 credits (E).

FIB227 Introduction to Fibers: An overview of traditional and contemporary fiber-related processes used in art making. Various processes including plaiting, coiling, knotting, netting, stitching and feltmaking are used in many methods of form and image making. Projects encourage technical experimentation in various formats including objects with specific functions, sculpture, assemblage, and installation. 3 credits (E).

FIB300/301 3D Seminar: Fibers: Provides a forum for discussion of current contemporary art making issues related to fiber mediums. Students research information and artists which are important to their personal development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work; An active journal with source material related to this work is required. Mid-semester critiques and final semester reviewboards also required. Pre-requisite: 6 credits Fiber electives. 6 credits (two semesters) (R,E).

FIB322 Intermediate Weaving: An exploration of more complex weaving techniques including computer aided drafting, multiple harness, three-dimensional weaves and ikat. Projects emphasize contemporary uses of woven imagery and forms along with personal expression. Pre-requisite: FIB222. 3 credits (E).

FIB324 Advanced Papermaking: Offers students who have a basic understanding of papermaking processes, the opportunity to expand and refine technical skills and aesthetic concepts in two and three-dimensional approaches to handmade paper. Advanced techniques and contemporary applications, including sculptural object making, mixed media objects, installations and site-specific environments are explored. Major emphasis is placed on the development of a personal body of work. Pre-requisite: FIB224 or permission of instructor. 3 credits. (E).

FIB350 Advanced Fibers Studio: Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing and journal-keeping is stressed. With assigned projects and workshops, students work with faculty to develop a personal body of work which represents depth and breadth of exploration of the fiber medium. Group and individual discussions emphasize the development of critical vocabulary

along with advanced technical exploration. Pre-requisite: 6 credits 200 or 300 level Fiber electives. 3 credits (R,E).

FIB400/401 3D Seminar: Fibers: Provides a forum for the discussion of current issues related to contemporary fiber object making. Students research information and artists which are important to their personal development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work which represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester reviewboards required. Before graduation, students are required to document their work and to submit 10-20 slides of their final project to the FA3D department. Pre-requisite: FIB300/301. 6 credits (two semesters) (R).

FIB422 Advanced Weaving: Offers students the opportunity to expand and refine technical skills and aesthetic concepts in two and three-dimensional weaving applications. Major emphasis is placed on the development of a related personal body of work which incorporates contemporary uses of woven imagery and form making. Pre-requisite: FIB322. 3 credits (E).

FIB450 Advanced Fibers Studio: Assists students in developing a focused, coherent body of work through co-ordination of personal sources, intent, and technical abilities. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Pre-requisites: FIB350. 3 credits (R,E).

Glass

GL231 Glassblowing: Introduces basic glassblowing techniques used in vessel and sculptural form making. Group glassblowing "clinics" encourage team work. Progressively more difficult assignments develop skill and concepts. Historical and contemporary glass techniques, designs and applications are visually incorporated and discussed. 3 credits (R,E).

GL232 Cold Glass Working Techniques: Introduces techniques, tools and equipment used in fabricating and assembling glass objects. Includes equipment and technical information used to cut, grind, polish, drill and sandblast glass. Proper use and maintenance of all

equipment is stressed. Historical and contemporary glass techniques, designs, and applications are visually incorporated and discussed. Emphasis on personal expression as well as technical proficiency. 3 credits (R,E).

GL234 Hot Glass Casting: Introduces technical information used in the process of casting molten glass. Includes various moldmaking and mixed media applications. Proper use and maintenance of all equipment is stressed. Historical and contemporary glass techniques, designs and applications are visually incorporated and discussed. Projects emphasis personal expression/experimentation as well as technical proficiency. 3 credits (E).

GL300/301 3D Seminar: Glass: Provides a forum for discussion of current contemporary art-making issues related to the medium of glass. Students research information and artists which are important to their personal development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work; An active journal with source material related to this work is required. Mid-semester critiques and final semester reviewboards also required. Pre-requisite: GL231/GL232.. 6 credits (two semesters) (R,E).

GL/SC333 Sculptural Glass: Offers aesthetic and technical information which applies to contemporary glass sculpture. Projects include personal concept development with glass technologies, investigations into kiln processes including pate de verre, slumping and mixed media. Historical and contemporary glass techniques, designs and applications are visually incorporated and discussed. Proper use and maintenance of all equipment is stressed. Pre-requisite: any 200 level glass elective or by permission of instructor. 3 credits (E).

GL334 Advanced Glassblowing: Builds upon the experiences of earlier, introductory glassblowing courses. Challenging design and technical possibilities are explored in functional and sculptural formats. Use of advanced techniques incorporated into specific projects. Historical and contemporary glass techniques, designs, and applications are visually incorporated and discussed. Projects emphasis personal expression/experimentation as well as technical proficiency. Pre-requisite: GL231. 3 credits (E).

GL350/351 Advanced Glass Studio: Natures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, modelmaking, and journal-keeping is stressed. With assigned projects and workshops, students work with faculty to develop a personal body of work which represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Pre-requisite: GL231/GL232. 6 credits (two semesters) (R,E).

GL400/401 3D Seminar: Glass: Provides a forum for the discussion of current issues related to contemporary glass object making. Students research information and artists which are important to their personal development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work which represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester reviewboards required. Before graduation, students are required to document their work and to submit 10-20 slides of their final project to the FA3D department. Pre-requisite: GL300/301. 6 credits (two semesters) (R).

GL450/451 Advanced Glass Studio: Emphasizes the production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work which represents depth and breadth of exploration of the medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Pre-requisite: GL350/GL351. 6 credits (two semesters) (R,E).

Metals

MTL200 Jewelry: Introduces basic issues and techniques that are unique to jewelry making as a creative and expressive media. Traditional and contemporary attitudes toward body adornment are discussed. Techniques covered: basic fabrication (cold-joining, sawing, soldering, finishing), lost-wax casting, and stone setting. Projects use precious metals as well as common materials. Proper use and maintenance of all equipment is stressed. 3 credits (E).

MTL210 Beginning Metals: Covers basic metal-working techniques focusing on design and function. Assignments cover problems that are both aesthetic and technical. Metal fabrication, inlay, forging, sinking, and stone setting are introduced. Proper use and maintenance of all equipment is stressed. 3 credits (R,E).

MTL220 Intermediate Metals: Study in Series: Focuses on the development of a personal style through a series of projects based on one source. Technical and aesthetic experimentation in casting, raising (sheet form making), etching, and chasing and repousse. Pre-requisite: MTL200 or MTL210. 3 credits (R,E).

MTL 230 Color and Metals: Examines the color palette available for metals. Projects include enameling, patination, ally-making, and painting. Proper use and maintenance of all equipment is stressed. 3 credits (E).

MTL/SC253 Welding: Introductory course in the construction steel sculpture produced through oxy-gas and arc welding. Introduces forging and machine shop practices. 3 credits (E).

MTL300/301 3D Seminar: Metals: Provides a forum for discussion of current contemporary art making issues related to the medium of metal. Students research information and artists which are important to their personal development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work; An active journal with source material related to this work is required. Mid-semester critiques and final semester reviewboards also required. Pre-requisite: MTL210 and any metals elective. 6 credits (two semesters) (R).

MTL322 Advanced Jewelry: Builds upon the experiences of earlier introductory jewelry courses. Challenging design and technical possibilities are explored in specific projects. Advanced techniques used include advanced stone setting, advanced casting (vulcanized rubber molding and bi-metal casting), and embellishing techniques, including graining and Kumboo. Projects emphasize personal expression and experimentation as well as technical proficiency. Pre-requisite: MTL200 . 3 credits (E).

MTL/SC 323 Sculptural Forming: Introduces form-making techniques for non-ferrous metals appropriate for sculptural and vessel applications. Historical and contemporary metal techniques (including sinking, raising, planishing and eccentric forming), are demonstrated and discussed. Emphasis on personal expression as well as technical proficiency. Proper use and maintenance of all equipment is stressed. Pre-requisite: MTL 200 or MTL 210 or by permission of instructor. 3 credits (E).

MTL350/351 Advanced Metals Studio: Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, modelmaking, and journal-keeping is stressed. Three self-generated projects are completed during the semester. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Pre-requisite: MTL 210 and any metals elective. 6 credits (two semesters) (R,E).

MTL400/401 3D Seminar: Metals: Provides a forum for the discussion of current issues related to contemporary metal object making. Students research information and artists which are important to their personal development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work which represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester reviewboards required. Before graduation, students are required to document their work and to submit 10-20 slides of their final project to the FA3D department. Pre-requisite: MTL300/301. 6 credits (two semesters) (R).

MTL451 Advanced Metals Studio: Emphasizes the production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work which represents depth and breadth of exploration of the medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Pre-requisite: MTL 350/351. 3 credits. (R,E).

Sculpture

SC200 Sculpture Studio: Overview of sculptural problems and applications including structural, technical and environmental considerations. Course varies upon instructor's specialization. Projects incorporate both traditional and non-traditional materials for object making. 3 credits (E).

SC201 Foundry Process in Sculpture: Bronze and aluminum castings are made using processes of greensand and lost-wax ceramic shell casting. Course covers moldmaking, casting and chasing. Emphasis on personal expression as well as technical proficiency. Proper use and maintenance of all tools is stressed. 3 credits (E).

CER/SC202 Ceramic Handbuilding: Exploration and instruction involving technical, aesthetic, and skill development in ceramic handbuilding processes. Projects are geared towards using clay as a versatile material for all types of object making. Historical and contemporary artists and techniques are investigated. Various tools include the slab roller, extruders, plaster molds and sand blaster. Slip/glaze applications include both high and low fire techniques with gas and electric kilns. 3 credits (R,E).

SC203 Moldmaking and Casting Techniques: A study of rigid and flexible moldmaking and various casting materials such as hydrostone, hydrocal, and concrete. Projects incorporate conceptual experimentation along with technical skill development. Proper use and maintenance of all tools is stressed. 3 credits (E).

FIB/SC221 Flexible Structures: Explores traditional and non-traditional methods of form making using a variety of flexible, soft, or fibrous materials. Projects explore both technical and conceptual possibilities. Materials are investigated for their potential as sculptural, architectural, functional objects as well as mixed media installations and site-specific environments. 3 credits (E).

SC251 Figurative Clay: A study of the construction of portrait and figure executed from life in clay. Introduces the use of plaster as a casting medium. 3 credits (E).

MTL/SC253 Welding: Introductory course in the construction of steel sculpture produced through oxy-gas and arc welding. Introduces forging and machine shop practices. 3 credits (E).

SC260 Wood Carving: Introduction to wood carving methods with basic information about types of wood and traditional uses. Demonstrations cover use and care of mallets, chisels, and knives. Proper use and maintenance of all tools is stressed. 3 credits (E).

CER/SC304 Ceramic Sculpture: Advanced elective study of aesthetic and technical information which applies to contemporary ceramic sculpture. Projects include personal concept development with ceramic technologies, investigations into alternative clay techniques and mixed media, installation and site-specific considerations. Pre-requisite: any 200 level ceramic elective or by permission of instructor. 3 credits (E).

SC305 Wood Structures: Exploration of wood used as a sculptural medium. Projects incorporate conceptual experimentation along with technical skill development. Proper use and maintenance of all tools is stressed. Pre-requisite: TDA 201 or wood-shop elective. 3 credits (E).

MTL/SC323 Sculptural Forming: Introduces form-making techniques for non-ferrous metals appropriate for sculptural and vessel applications. Historical and contemporary metal techniques (including sinking, raising, planishing and eccentric forming), are demonstrated and discussed. Emphasis on personal expression as well as technical proficiency. Proper use and maintenance of all equipment is stressed. Pre-requisite: MTL 200 or MTL 210 or by permission of instructor. 3 credits (E).

GL/SC333 Sculptural Glass: Offers aesthetic and technical information which applies to contemporary glass sculpture. Projects include personal concept development with glass technologies, investigations into kiln processes including pate de verre, slumping and mixed media. Historical and contemporary glass techniques, designs and applications are visually incorporated and discussed. Proper use and maintenance of all equipment is stressed. Pre-requisite: any 200 level glass elective or by permission of instructor. 3 credits (E).

SC300/301 3D Seminar: Sculpture: Provides a forum for discussion of current contemporary art making issues related to sculpture. Students research information and artists which are important to their personal development. Visiting artists,

slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work which represents depth and breadth of exploration of appropriate media. An active journal with source material related to this work is required. Mid-semester critiques and final semester reviewboards also required. Pre-requisite: 6 credits SC200 or 300 level electives. 6 credits (two semesters) (R,E).

SC350 Advanced Sculpture Studio: Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, modelmaking, and journal-keeping are stressed. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Pre-requisite: 6 credits sculpture electives or by permission of instructor. 3 credits (R,E).

SC353 Metal Fabrication and Blacksmithing: Develops skills and techniques used in ferrous and non-ferrous metal object making. Hot forge processes and machine tooling included. Projects incorporate conceptual experimentation along with technical skill development. Proper use and maintenance of all equipment is stressed. Pre-requisite: SC253. 3 credits (E).

SC354 Anatomical Structure: An in-depth study of the bones and muscles of the human figure, working primarily in three-dimensional form. Course covers movement, proportions, and development through growth and aging. Pre-requisite: SC251. 3 credits (E).

SC400/401 3D Seminar: Sculpture: Provides a forum for the discussion of current issues related to contemporary sculpture. Students research information and artists which are important to their personal development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work which represents depth and breadth of exploration of appropriate media. Mid-semester critiques and final semester reviewboards required. Before graduation, students are required to document their work and to submit 10-20 slides of their final project to the FA3D department. Pre-requisite: SC300/301. 6 credits (two semesters) (R).

SC450 Advanced Sculpture Studio: Emphasizes the production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work which represents depth and breadth of exploration of appropriate media. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Pre-requisite: SC350. 3 credits (R,E).

FINE ARTS TWO-DIMENSIONAL

Painting

FA100 Introduction to Painting: Fundamental techniques of oil and acrylic media applications, color and composition theory, and the observational study of form, space and light. 3 credits (E).

FA102/202 Life Drawing: Combining sections of freshmen and sophomore students for the study of the human figure, emphasizing observational response to movement, form, light and shadow, expression, and concepts of three-dimensional space. 3 credits (E).

FA103 Watercolor: Fundamental techniques of transparent watercolor media, such as wet in wet, drybrush, glazing, and knowledge of painting tools. Emphasis on color vocabulary development, exploring composition, and the history of watercolor painting. 3 credits (E).

FA104 Painting Materials and Processes: The manufacture of pigments, dyes, surfaces, and mediums used in two-dimensional work, with emphasis on the uses of oil, acrylic, and tempera paints. Projects include painting with student-mixed pigments and grounds. 3 credits (E).

FA201 Drawing: Observational drawing from the figure, still life, and landscape; drawing from the imagination, concepts of time and space, and literary sources; development of advanced techniques for drawing. Pre-requisite: SF171 or freshman-level drawing experience. 3 credits (R,E).

FA203 Advanced Watercolor: Advanced study of watercolor techniques and mixed media potentials. Student projects involve assigned topics and self-originated representational or abstract paintings in water based media. Pre-requisite: FA103. 3 credits (E).

FA204 Color for Painting: The study of color as applied to the practice of painting and printmaking. Investigation of intuitive color response as well as classic color theory models, such as Albers, Itten, and Munsell. Pre-requisite: SF171 or FA100. 3 credits (E).

FA205/206 Painting: The study and practice of painting in oils, acrylics, and mixed media. Sophomores study basic issues of form construction, color, paint application, and the functions of painting tools, and initiate individual projects of personal imagery. Pre-requisite SF171, SF172, or transfer equivalent (FA100 recommended). 12 credits (two semesters) (R).

FA211 Abstract Painting Critique: Weekly critique class emphasizing various approaches to abstraction, such as abstraction from subjective themes; formal abstraction emphasizing color, surface, shape, etc.; collage; and concepts of minimalism. Slide lectures and class discussions of historical precedents for abstract painting. Pre-requisite: FA100 or enrollment in FA205. 3 credits (E).

FA214 Drawing from the Museum: A seminar course in which students draw from specific paintings in the Boston Museum of Fine Arts, informed by slide talks and class discussions which explore the concepts and techniques of master painters. 3 credits (E).

FA220 Landscape Painting: Landscape painting and drawing outdoors (whenever possible) with watercolor, oils, or acrylic media. Emphasis on illusionistic space, color interpretation, atmosphere, and abstraction from nature. Pre-requisite FA100 or enrollment in FA205. 3 credits (E).

FA221 Renaissance Painting Techniques: A study of the process of making luminous paintings in the style of the Flemish masters. Students learn underpainting on a gesso ground and the Renaissance methods of applying layers of egg tempera and oil glazes. 3 credits (E).

FA235 Drawing for Painting Majors: Drawing component to FA205, which meets each fall term only. Designed to explore the relationship between methods of drawing and painting, including drawing as a preparation for painting, sketchbook idea development, still life and figure study, combinations of drawing and paint media used together, and the use of drawing as a means of self expression as separate from painting. Pre-requisite: enrollment in FA205. 3 credits (R,E).

FA257 Realist Painting: Study of techniques and strategies of painting which aid in creating the illusion of three-dimensional space, and 'naturalistic' color and light. Emphasis on concept and theme development and the potentials for creative interpretations of the so-called 'real' world. Survey of historical precedents for realist painting. Pre-requisite: FA100 or enrollment in FA205. 3 credits (E).

FA260 Portrait Drawing: Drawing the portrait, using pencil, charcoal, and pastels, from observation and imagination, emphasizing form, light and shadow, color, composition, and expression. Pre-requisite FA102/202 or SF172. 3 credits (E).

FA264 Collage/Assemblage: Drawing, painting, and sculpting using found objects, 'appropriated' images, letter forms, texts, and personal memorabilia and photographs. Student research, slide lectures, and class discussions concerning the history of collage and assemblage. Pre-requisites: FA100 or SF172 and SF173. 3 credits (E).

FA269 Life Painting: Painting in oils and acrylics from the figure, emphasizing the use of spatial strategies, color mixing, qualities of light, and paint application techniques. Both representational and abstract interpretations of the figure studied, as well as historical precedents for life painting. Pre-requisite: FA102/202 or FA205. 3 credits (E).

FA302/402 Advanced Life Drawing: Combined sections of junior and senior students for advanced study of the human figure incorporating traditions of observed representation as well as concepts of movement, atmosphere, symbolic content, and personal interpretation. Pre-requisite: FA102/202. 3 credits (E).

FA305/306 Painting: Meets in combined sections with senior students for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to demonstrate advanced knowledge and skill in the technical handling of their chosen medium, and to pursue an independent personal direction in painting involving representation, abstraction, environmental, or performance art as related to painting. Pre-requisites: FA205/206 and FA235. 12 credits (two semesters) (R).

FA335 Drawing for Painting Majors: Drawing component to FA305 which meets each fall term only. Designed to explore the relationships between

methods of drawing and painting including: drawing as a preparation for painting, sketchbook idea development, still life and figure study, combinations of drawing and paint media used together, and the use of drawing as a means of self expression as separate from painting. Pre-requisites: enrollment in FA305 and FA235. 3 credits (R,E).

FA356 Drawing Seminar: A critique class for advanced drawing students who are working on self directed drawing projects or who are experimenting with concepts or techniques outside of conventional drawing traditions. Pre-requisite: FA201 or FA235 or FA102/202 or enrollment in FA305. 3 credits (E).

FA369 Advanced Life Painting: A further exploration of painting in oils and acrylics from the figure, emphasizing the use of spatial strategies, color mixing, qualities of light, and paint application techniques. Both representational and abstract interpretations of the figure studied, as well as historical precedents for life painting. Pre-requisite: FA269. 3 credits (E).

FA370 Imaginative Drawing: Non-traditional approaches to drawing including working from dream imagery, inventing fictitious realities, exploring abstraction, creating new tools to draw with, and experimentations with mixed media in drawing. Pre-requisite: FA201 or FA205 or FA301 or FA356. 3 credits (E).

FA405/406 Painting: Meets in combined sections with junior-level painting majors for the study and practice of painting in oils, acrylics, and mixed media. Senior painting students work on self-defined degree projects in painting and are expected to have a command of both technical and conceptual means for creating their work. Pre-requisites: FA305/306, FA335. 12 credits (two semesters) (R).

FA435 Drawing for Painting Majors: Drawing component to FA405 which meets each fall term only. Designed to explore the relationship between methods of drawing and painting, including drawing as a preparation for painting, sketchbook idea development, still life and figure study, combinations of drawing and paint media used together, and the use of drawing as a means of self expression as separate from painting. Pre-requisites: enrollment in FA405 and FA335. 3 credits (R,E).

Printmaking

PM100 Introduction to Printmaking: An introduction to basic printmaking techniques including monoprint, intaglio (etching), lithography, and relief printing using an experimental and empirical approach to the graphic media. Investigation of visual structures by means of the print process emphasized. 3 credits (E).

PM250 Artist's Books: This course examines the unique book, giving the students the opportunity to explore text and image in traditional and non-traditional approaches and formats. Projects focus on content, composition, paging sequence, format and materials. Students build their ideas using the processes and materials of painting, printmaking, sculpture, and mixed media. 3 credits (E).

PM260 Beginning Etching: A presentation of basic intaglio skills: drypoint, hard and soft ground etching, and aquatint. Emphasis is on using the craft and the process of printmaking to explore the more familiar ideas of line, value, and form. 3 credits (R,E).

PM263 Alternative Photo Printmaking: Light sensitized materials used as drawing, collage, painting, and printing tools. Through demonstrations, studio work, and critiques, students are introduced to non-traditional techniques in photographic processes. No prior experience in photography or printmaking required. 3 credits (E).

PM264 Monoprint: This course involves the student in a direct and immediate form of printing bridging the worlds of painting, drawing, and printing. Emphasis is placed on visual thinking and the development of imagery through a combination of process, observation, and imaginative drawing. The techniques of water-base and oil-base printing, including collage, collagraph, and multiple plate printing are demonstrated. 3 credits (E).

PM266 Printmaking: This sophomore-level major's section familiarizes the student with the techniques necessary to develop a print as a part of the artistic process. Course reviews basic processes and encourages the development of individual imagery in printmaking. 3 credits (R).

PM270 Beginning Lithography: An introduction to the drawing and printing of stone and metal plate lithography. This course emphasizes the development of visual ideas through the materials, tools, and chemistry of the lithographic process. 3 credits (R,E).

PM271 Relief Printing: An introduction to relief printmaking employing woodcut, linoleum cut, and letterpress printing. Students build imagery using conventional and unconventional approaches. 3 credits (E).

PM280 Silkscreen Printing: An introduction to various processes in screen printing. Study of color, design, and drawing using techniques from handcut through photographic stencil making. 3 credits (R,E).

PM305/306 Printmaking: This is a vertical studio of junior and senior major students. Students analyze the use of printmaking within a personal body of work. Exploration of mixed media techniques culminates in the publishing of a folio or limited edition book of their prints. Pre-requisite: PM266. 12 credits (two semesters) (R,E).

PM360/460 Intermediate and Advanced Etching: A variety of advanced etching techniques teaching the basic fundamentals of color and multi-plate printing. The advanced level of this course is designed for students who, after completing PM260 and PM360, would want to work more independently towards developing a series of images. Pre-requisite: PM260/360. 3 credits (E).

PM367/467 Drawing into Print: Concurrent projects in drawing and printmaking address the dialogue between concept and process. Techniques in hand pulled jumbo relief and monoprint, and presswork in drypoint, etching, and lithography follow work from observation, imagination, and the influences of process as means of discovery and image building. Pre-requisites: 200-level drawing or painting for PM367 and 300-level drawing for PM467. 3 credits (R,E).

PM370/470 Intermediate and Advanced Lithography: This course is designed to increase independence in studio work through investigation of special printing and drawing techniques including color lithography. Printing skills are emphasized. Students work more independently in their aesthetic and technical research for the creation and production of original prints. Pre-requisite: PM270/370. 3 credits (E).

PM380 Intermediate Silkscreen Printing: A workshop course, students build on basic screen printing techniques and more complicated applications of this medium. Darkroom and photo processes are stressed. Lectures and demonstrations include a variety of processes from paper to fabric printing. Primary emphasis is on the development of

those skills into means of expression as well as attention to printing techniques. Pre-requisite: PM280. 3 credits (E).

PM401 Printmaking Seminar: A seminar for advanced printmaking students which incorporates group studio projects as well as individual research topics. Pre-requisite: a 300-level printmaking course. 3 credits (E).

PM405/406 Printmaking: A continuation of students' personal development through an intense study of drawing, color, and design. Toward the end of the first semester students plan a thesis project which is developed and presented during the second semester. Pre-requisite: PM365/366. 12 credits (two semesters) (R,E).

MEDIA AND PERFORMING ARTS

Filmmaking

FM180 Introduction to Filmmaking: A beginning survey of the many uses of motion pictures from art to commerce, which includes hands-on production experience with basic equipment and an opportunity to analyze many different types of films from the production point of view. The use of film as a fine art medium and its relationship to the avant-garde of painting, poetry, and music is emphasized. 3 credits (E).

FM280/281 Filmmaking: Focuses on the use and operation of filmmaker's tools and their relationship to different uses and styles of film. Students choose from a variety of exercises and try out different equipment and gauges of film including Super-8 silent and sound cameras and editing equipment, 16mm silent and no-synch sound cameras, and recorders. Basic optics, rephotography, and processes used in the film industry are discussed. 12 credits (two semesters) (R,E).

FM285 Studio Production: Realizes student film or video productions in the area's film studio through a series of workshops where students direct and crew for each other's short scripts. Pre-production techniques covered include storyboarding, preparing shot lists from scripts, equipment allocations, crew and production schedules. Production techniques include directing for camera and action, lighting and metering, continuity and coverage, and sound recording and microphone placement. Pre-requisite: FM180 or MP201. 6 credits (E).

FM380/381 Filmmaking: This course consists of two components each week: a technical workshop and a film viewing and discussion seminar. The student is exposed to advanced Super-8 post-production editing and sound transfer equipment, 16mm Bolex camera operation, lights and exposure meters, sound recording and mixing equipment, microphones, 16mm sound transfer equipment, and 16mm editing. Students are expected to develop their craft out of their own vision, completing a body of film work by the end of the year. Pre-requisite: FM280/281. 12 credits (two semesters) (R,E).

FM382 Experimental Animation: A wide range of stop-motion techniques are demonstrated in workshops and screenings. All techniques are discussed in relation to how they alter time/space paradigms to allow the filmmaker to break from real-time expectations to experiment with time as a medium. 3 credits (E).

FM383 Professional Post-Production Techniques: Designed for students who wish to learn the fundamentals of film editing and image-reproduction techniques, which may include optical-printing and film-video transfers. 3 credits (E).

FM384 Filmmaking Seminar: Introduction to the work of film artists and periods of filmmaking. Students view films, hear lectures on the films and in turn are encouraged to articulate their ideas verbally about the work. This discussion and exchange, coupled with the film viewing, aims to inspire students into being able to make their own films and consider other films with a critical perspective. 3 credits (E).

FM4XX Non-Linear Editing: Film and Video: This course provides an introduction to the techniques of non-linear editing on the Avid Media Composer. The class begins by introducing the concepts of non-linear editing and progresses through all of the basic features of the Media Composer, including organizing and digitizing source footage, editing sync and non-sync material, adding transition effects, trimming, editing audio, and methods of output. Topics also include digitizing film-originated source material, inputting telecine logs, creating film effects, and applying film-style editing techniques to a non-linear system. The class is divided between demonstration and hands-on practice; assignments are given for experimentation with sample material. Pre-requisite: Permission of instructor. 3 credits (E).

FM480/481 Filmmaking: Designed to teach advanced 16mm synchronous sound film production. Each student must complete a senior film project which may range from being a short narrative film to a highly experimental exploration of a visual idea using film. Pre-requisite: FM380/381. 6 credits (two semesters) (R,E).

Photography

PH100 Introductory Photography for Non-Majors: A beginning course for students with an interest in creative work and study in black and white photography. Exposure controls, camera operation, and rudimentary film development and printing are explored. 3 credits (E).

PH200 Intermediate Photography for Non-Majors: Explores more extensively both aesthetic and technical dimensions of the medium. Pre-requisite: PH100. 3 credits (E).

PH270 Photography: Introductory required course for majors which covers the fundamentals of black-and-white techniques and aesthetics. Slide presentations and field trips are combined with principles of optics, cameras, film, photographic chemistry, and darkroom techniques. Assignments covering various aspects of the medium are critiqued weekly. 6 credits (R).

PH271 Introduction to Color Photography: Introduces the fundamentals of color printing and the use of color materials. Concentrates on technical and compositional skills and the discipline of color negative printing. Also investigates the use of color as a means of personal expression. Pre-requisite: PH270. 6 credits (R).

PH370 View Camera: A rigorous introduction to the use of the view camera. Each week, specific assignments are given and results from the previous week reviewed and discussed. Each assignment addresses one aspect of the view camera's special descriptive properties. Pre-requisites: PH270 and PH271. 6 credits (R).

PH371 Expressive Photography: Students develop and refine their personal vision as expressed by the photograph through long-term assignments or projects, more advanced technical knowledge, and a deeper familiarity with issues in the medium. Slide presentations, critiques, and visits to exhibitions are important elements of this class. Pre-requisites: PH270 and PH271. 6 credits (R).

PH372 Sequential Photography: An exploration of photography as narrative, directed to an understanding of the possible interrelations and interdependence of photographs. Concepts are explained through slide presentations and readings. Pre-requisite: PH270. 3 credits (E).

PH373 Photographic Techniques: Provides an in-depth knowledge of photographic chemistry and advanced black-and-white printing methods. Techniques covered are print toning and bleaching, negative reducing and intensifying, variety of developers and archival finishing methods. Pre-requisite: PH270. 3 credits (E).

PH374 Documentary Seminar: Production of a single, coherent body of work which documents a specific theme or idea. Proposals are initiated and discussed in first class; subsequent classes follow progress; related readings and discussions as well as slide presentations are introduced. Pre-requisite: PH270. 3 credits (E).

PH375 Seminar in Photography: Studies specific topics in photography; subject changes each time the course is offered. Pre-requisite: PH270. 3 credits (E).

PH376 Studio Photography: Various lighting techniques and the use of studio equipment are explained. Weekly assignments relate to the use of backdrops, different cameras and lenses, and the ability to create an effective photograph in the studio environment. Pre-requisites: PH270 and PH271. 3 credits (E).

PH377 Landscape Photography: Examines ideas and issues of contemporary landscape photography. Emphasis is on critiquing student work, discussing ideas raised by contemporary landscape imagery, and developing a personal aesthetic. Pre-requisite: PH270 or permission of instructor. 3 credits (E).

PH470 Portfolio A: Each student further refines his/her vision through long-term projects of his/her own design. Slide presentations, critiques, and visits to exhibitions are important elements of this class. Pre-requisites: PH370 and PH371. 6 credits (R).

PH471 Portfolio B: Students develop a specific project to be worked on throughout the semester and formally presented at final review. Private meetings with the instructor as well as group critique classes stimulate progress. Pre-requisite: PH470. 6 credits (R).

PH472 Intermediate Color Photography: Increased color awareness and the understanding of color photography as a means of expression emphasized. Advanced printing methods are introduced. Slide presentations, critiques, and field trips to exhibitions are important elements of this course. Pre-requisite: PH271. 3 credits (E).

PH473 Advanced Color Techniques: An in-depth exploration of color photographic printing methods. Advanced color skills are covered including color separation techniques and dye transfer. Field trips to custom color labs are also included. Pre-requisite PH271. 3 credits (E).

Video

MP201 Introduction to Video: Fundamentals of small format video production, including use of the video camera, sound, lighting, and video editing. Each student produces short videotapes. Class views videotapes made by artists, as well as selected TV broadcasts. 3 credits (E).

MP301 Intermediate Video I: Introduces students to the VHS and 3/4 inch formats of video production. Class assumes a basic working knowledge of VHS. Technical workshops focus on production, including cameras and editing systems. Thematic screenings of video art, films, and popular culture, and reading of related texts are included. Pre-requisite: MP201 or by permission of instructor. 3 credits (E).

MP302 Intermediate Video II: Expands students' working knowledge of VHS and 3/4 inch formats of video production. Focus is on students' projects. Technical workshops extend skills to multi-camera shoots, switching, and basic Amiga video, and readings and viewings. Pre-requisite: MP301. 3 credits (E).

MP303 Advanced Video I: Advanced work in all formats, developing personal aesthetics with respect to the medium, such as studio production, installation, cable broadcast, surveillance and performance. Reading of related texts and historical survey of video art production from 1969 to the present. Pre-requisites: MP301 and MP302 or permission of instructor. 3 credits (E).

MP304 Advanced Video II: Continued advanced work in all formats. Pre-requisite: MP303 or permission of instructor. 3 credits (E).

MP306 Installation of the Moving Image:

Exploration of hybrid form with elements of multimedia production, sculpture, and architecture. Students create physical installations which incorporate any medium that moves: light, video, film, slides, computer, etc. Class has access to workshop studio space as well as VHS camera and editing equipment for duration of course. Includes extensive viewing of documentation of installation work. 3 credits (E).

Studio for Interrelated Media (S.I.M.)

It is a goal of the Studio for Interrelated Media to encourage the invention and development of new and experimental art forms, directions, and contexts. We are, therefore, constantly engaged in an on-going revision of course offerings. Courses listed below were offered at the time this catalog went to press. Please consult registration materials to determine current S.I.M. offerings. S.I.M. elective courses are open to non-majors throughout the college. S.I.M. majors are required to select one elective course each semester.

SIM272 Sound Performance: Elements of sound performance, technical considerations including vocal techniques, content development, and presentational context are studied. Students present "live" sound pieces on a weekly basis. 3 credits (E).

SIM273 Sound Studio: Principles of acoustic and electronic sound, composition skills, and audio recording techniques are explored. Students are required to present "live" or recorded sound pieces. Electronic studio includes analog and digital synthesizers, portable playback system, and portable cassette recorders. 3 credits (E).

SIM276/279 Studio for Interrelated Media: An open studio in which individuals and groups present and discuss work in media of their choice, such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule, and technically support the presentation. 6 credits (two semesters) (R,E).

SIM277 The Moving Body: This course explores the human body as an instrument for making art in space and time. Students practice various

physical disciplines based on contemporary dance techniques, yoga, and contact improvisation, working individually and in groups to create their own movement pieces. The process of the class includes in-depth critiques, discussion, and revision of works-in-progress. 3 credits (E).

SIM2XX Live Events: A performance studio in which students script short-duration events to be performed by participants. Each week, students work as a production team to present their scripts, compile them in a publication for performers to read, select some for performance, and schedule and perform them under the direction of their authors. 3 credits (E).

SIM2X1 People, Places, Things and Time: This course explores the interactions of made and found environments with live, time-based art events. Students are introduced to a variety of artists' works in four dimensions, participate in a series of structured class activities (including work with movement, sound, light, electronic media, and interior and exterior environments), and propose, develop, and perform works of their own choosing. 3 credits (E).

SIM2X2 Light and Lighting: A hands-on studio workshop on light as: (1) an artistic and expressive medium in itself; (2) an element to incorporate with other media; (3) a means of enhancing objects, spaces, events, and documentation; (4) the projected image. Students propose and develop projects of their own choosing, in the context of ongoing class demonstrations, lectures, discussions, and assigned class exercises. 3 credits (E).

SIM2X3 The Electronic Image: A studio course in the use of electronic media in the creation and manipulation of images to be projected, printed, published, or otherwise utilized in performances, artists' books, videotapes, or other projects. Emphasis is upon the creation and application of the electronic images in the student's own work. 3 credits (E).

SIM314 Myth and Ritual in Performance: Intensive studio workshop focusing on mythic archetypes and ritual practices, from ancient to present times, and their application to the creation of new works and invention of new forms. Students create and present individual and collaborative works in the context of lecture/ presentations, class exercises, and discussions of readings. 3 credits (E).

SIM321 Paleolithic Art: A study of the art and industry that marked the appearance of humankind in Europe at the end of the last Ice Age. Engravings, sculptures, and paintings by the earliest artists are viewed in the context of their lives as hunters of reindeer, bison, and mammoth. 3 credits (E).

SIM353 2D Computer Animation and Video: Introduces techniques for creating animations using microcomputers and 2D graphics/animation software and video. 3 credits (E).

SIM369 Media Internship: Internships in media fields in locations outside the college supervised by MPA faculty. 3 credits (E).

SIM376/379 Studio for Interrelated Media: An intermediate level course for work in multi-dimensional performance/eventworks and object/sensory environments. Pre-requisite: SIM276/279. 6 credits (two semesters) (R,E).

SIM373 Intermediate Sound Studio: Advanced audio recording techniques, composition skills, listening skills, and critical skills are explored. Students present recorded sound pieces. Computer and electronic music studio includes analog and digital synthesis, advanced software, and interactive music systems. Pre-requisite: SIM273. 3 credits (E).

SIM374 Computer-Controlled Media: Creative Robotics: Students design and build computer controlled devices to be used in various media events, including performances, installations, and kinetic sculpture. Devices are controlled with the Macintosh computer in a hypermedia environment. Class includes intergroup project analysis and discussion. Pre-requisites: knowledge of hardware and software, and application or programming skills, as determined by instructor. 3 credits (E).

SIM383 Off-Campus Siteworks: Original performance/sculpture/ environmental/event works designed for, and produced in, alternative public spaces. 3 credits (E).

SIM3XX Electronic Music Seminar: This course examines current and historical aspects of analog and digital technology and practice. Students learn how various composers of electronic and computer music develop compositional and presentational methods and techniques. The course includes introduction to electronic wave and synthesis techniques, as well as MIDI. 3 credits (E).

SIM3X1 Sound, Music, and Perception: What is sound and where is it? How does the ear work? How is music organized in the brain? What is time and how does it affect musical perception? In this course, students learn the basic elements of acoustics, musical structures, and perception. 3 credits (E).

SIM3X2 Nature, Science, and Art: What is the nature of space and time? How do various astronomical events affect cultural trends? What can evolution teach us about human behavior? What is the nature of matter and energy at the smallest and largest scale of the universe? In this course, students explore the basic elements of the physical universe and create art projects which describe or connect aspects of nature, art, and science. 3 credits (E).

SIM3X3 Performance and Production: A studio course in the development and presentation of both large and small scale time-based art events to audiences. Working individually or collaboratively, students explore a variety of performance skills and media techniques to be utilized in the creation of works which embody their own content and aesthetics. 3 credits (E).

SIM3X4 Creative Documentation: A practical studio course exploring the documentation of time-based art events and other works. Using existing pieces as well as new works created within the course, students experience, examine, and discuss the characteristics of such standard means of documentation as slides, photos, videotapes, video stills, text, diagrams and sketches, and audio recording, with the potential for creating new forms as the work demands. 3 credits (E).

SIM3X5 Video Post Production: In this course, students edit, screen, and discuss their video images. Techniques of A/B roll editing and concepts of image perception are developed. Pre-requisites: MP201 or SIM353. 3 credits (E).

SIM3X6 Concepts of Media: A studio course and seminar in which students work in media of their own choice. Students are introduced to concepts for understanding information media during seminars. The concepts develop understanding of how information flows through natural, cultural, and electronic systems. 3 credits (E).

SIM3X7 Introduction to Digital Video: A video production course utilizing the Avid Media Composer digital editing system. Students learn to use non-

linear computer software to acquire and distribute moving-image and sound as tape. Pre-requisites: MP201 or equivalent experience. 3 credits (E).

SIM4XX Interactive Multimedia: An advanced computer art course in creating interactive software applications integrating text, sound, graphics, and animation. Students learn how to bring all of these elements into a digital environment and how to organize and combine them into multimedia software that can be distributed as CD-ROM. Pre-requisite: Permission of instructor. 3 credits (E).

SIM476/479 Studio for Interrelated Media: An open studio in which individuals and groups work in one medium or several interrelated media to create performances, environments, or other forms of their choice. Pre-requisite: SIM376/379. 6 credits (two semesters) (R,E).

ART EDUCATION GRADUATE COURSES

AE501 History of Goals and Methods of Art Education: Surveys correlations between the history of education and education in art, presenting alternative views of the meaning, procedures, and social utility that education in art was, and is believed to have, in particular moments within a culture. 3 credits (R,E).

AE502 Art and Developmental Theory: Examines the major theories and research on developmental changes from childhood through adulthood. Discusses issues relative to cognitive/affective/social development and their implications for artists and educators. 3 credits (R,E).

AE504 Problems in Aesthetics: Introduces the study of aesthetics through an overview of major western and non-western aesthetic traditions. Aesthetic frameworks of film and photography and recent thoughts about art and meaning are included. This course is more about questions than answers, and students are encouraged to approach aesthetics in the spirit of inquiry: arguing, challenging, and in general making the material personally relevant. 3 credits (R,E).

AE505 Curriculum and Issues in Visual Arts Education: Explores the philosophical, sociocultural, and personal issues that shape the teaching of art in schools. Students investigate current issues in education and analyze implications on the study

of the arts. This course demonstrates how different philosophical convictions of the meaning of art lead to different curriculum models. 3 credits (R,E).

AE509 Summer Studio Intensive: A graduate level interdisciplinary studio course for MSAE Artist/Teacher program students. Includes cross-disciplinary critiques of student work, discussion of topics in contemporary art, and presentations by visiting artists. 6 credits (E).

AE513 Explorations in Art Therapy: Explores art as a therapeutic tool of communication. Studies theory and practice of art as therapy. Discusses complementary approaches. Students create and examine spontaneous art expressions. Pre-requisite: AE201 or AE502 or AE466. 3 credits (E).

AE519 Anthropological Sources for Studio Curriculum: The design of a multi-cultural curriculum for elementary and secondary school students. Includes the creation of an indigenous art form and slide presentations of contemporary life of a culture as well as art history, artifacts, traditional clothing, literature, music, and dance. 3 credits (E).

AE523 Artist/Teacher Seminar: MSAE Artist/Teacher program students develop a project as a culmination of their specialization studies. The instructor functions as an advisor, suggesting supplemental work, structuring critiques and reviews, helping students further their own critical skills and self-evaluation process. Students provide peer review, working independently and collaboratively toward final exhibition or other presentation of each student's project. 3 credits (R).

AE536 Professional Field Experience D: Students not seeking state certification complete an advanced practicum (150-hour minimum) at sites determined by their own interests or professional goals; these might include museums, arts agencies, after-school programs, or alternative learning sites. Students work with an on-site professional, who evaluates the students at the end of the field experience. Evaluation is based on a final report written by the student, and an accompanying letter from the on-site professional. An art education elective at the graduate level is taken concurrently. 6 credits (R).

AE539 Professional Field Experience E: Students qualifying for permanent state certification spend 400 hours of advanced teaching at the level of the

certificate in a school, where they work with an on-site mentor and a visiting college supervisor. Students currently teaching may use their own work places, as long as the teaching situation meets state standards. Students are evaluated at the end of the field experience based on their performance according to the State Certification Standards for teaching art. The college supervisor provides a concurrent seminar for all students involved in the Professional Field Experience. 9 credits (R).

AE560 College Teaching Internship: Prepares graduate students for teaching at college level. Assigns students to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this internship program. 3 credits (E).

AE601 Graduate Seminar I: Research Models: This course provides an overview of research methods which helps students frame their question and begin to plan their specialization courses. Students receive a thesis proposal guideline so that they will understand the context for their final research writing. (Fall semester) 1.5 credits (R).

AE602 Graduate Seminar II: Writing the Thesis: This course is taken after students have completed their specialization courses and have had their thesis proposal accepted. Guidelines for thesis writing are provided. Students consult with the program advisor and the Graduate Seminar faculty to select a thesis advisor who works with them until the thesis is completed. (Spring semester) 1.5 credits (R).

DS500 Directed Study: MSAE Research students design and pursue an original research study or project in art education. 6 credits (two semesters) (R).

The following 400 – level Art Education courses may also be appropriate for a graduate program:

AE423 Exhibitions: Content, Context and Audience

AE425 Introduction to Designing Curriculum for Museums

AE466 Introduction to Art Therapy

AE474 Drawing and the Psychology of Picturing

MASTER OF FINE ARTS

Graduate Major Studio in Fine Arts: The studio is the core of the M.F.A. program, and consists of two parts. Students meet with other students in the department and the major advisor once a week. These meetings may include presentations by the instructor, critiques of work in progress, and presentations and critiques by visiting artists and scholars. Faculty and students work together to plan major studio discussion topics.

The second component of the major studio is working individually with an independent studio advisor selected by the student in conjunction with the major advisor. This encourages the student to pursue his or her primary aesthetic concerns and technical issues in an individualized manner and permits students to draw upon the expertise of a variety of faculty. 24 credits (four semesters) (R).

FA2D501-504 Fine Arts 2D Graduate Major Studio: Students in the Fine Arts 2D major meet weekly as a group for critique, discussion, and individual dialogue. Students may focus their studio work in either of the following areas:

Painting: Focuses on the development of individual initiative and intensive work in painting, methodology, and concept development. Contemporary approaches to painting, assemblage, constructions, shaped work, environments, as well as other contemporary forms are encouraged.

Printmaking: Advanced independent work in lithography (relief prints) and etching (intaglio) emphasizes the technical and aesthetic problems related to making original prints. Experimentation with new print technologies and mixed media constructions is encouraged.

FA3D501-504 Fine Arts 3D Graduate Major Studio: Students from all Fine Arts 3D areas meet to discuss aesthetic, cultural, societal, and historical influences on their work. Weekly meetings include studio visits, group critiques, and student presentations. Students focus their studio work in one of the following concentrations, but are encouraged to explore other media through which the concept of the work is enhanced:

Ceramics: Focuses on advanced aesthetic and technical development, individual exploration, research, and professional presentations.

Fibers: Centers on making objects with fibers and related materials. Individual and experimental work is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings.

Glass: Advanced and independent work in the making of objects with glass and related materials. Technical and conceptual experimentation is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings.

Metals: Focuses on advanced aesthetic and technical problems appropriate to individual work.

Sculpture: Focuses on advanced sculptural work in diverse media and formats which can include works in a concentration medium: e.g., foundry, gas and arc welding, clay, or other traditional or contemporary materials and techniques. The aim is the creation of individually formed work of high quality with equal emphasis on professional presentation.

FM501-504 Film Graduate Major Studio: Concentrates on advanced studio work in Super 8 and 16mm filmmaking, screening, and criticism.

PH501-504 Photography Graduate Major Studio: This program seeks to help the graduate student develop his/her own vision. In the context of weekly seminars, the student improves both technical and conceptual skills as well as his/her ability to communicate ideas about the medium.

SIM501-504 Studio for Interrelated Media Graduate Major Studio: Concentrates on advanced studio work in interdisciplinary artistic media such as performance, video, computers, installation, movement, and sound. Students work in an open studio format where the media and goals are determined by the student.

DE501-504 Design Graduate Major Studio: Advanced program of study and research in an area of design. Each student is required to generate and initiate an original question or problem within the design field culminating in the thesis project.

DE511 Graduate Design Seminar: Through group discussions, readings, video tapes, films, field trips, and guest lecturers, critical design issues are defined. Important movements such as Russian Constructivism, the Bauhaus, Modernism, and Postmodernism are studied. Thought is given to the impact of the twentieth century designer on contemporary life, environments, products, communication, and social issues. 3 credits (R).

DE522 Design Seminar: Each student analyzes the design methods of two well-known designers, using cross-disciplinary methods and culminating in a case study of a prominent designer and his/her own design process. Sources include lecturers, articles, conferences, and interviews with designers. 3 credits (R).

DE533-544 Graduate Thesis: This course is devoted to the development of a thesis project. A graphic summary or an equivalent permanent record of the thesis project is prepared for future library and research reference. 6 credits (two semesters) (R).

GR501/502 Graduate Seminar: First-year MFA students from all departments come together in this course, which provides the context for discussion of issues in contemporary art important to those working in any area of concentration. The course includes cross-disciplinary critiques of students work, readings and discussion of topics in contemporary art, presentations, critiques, and panel discussions by guest artists, critics, and curators. 6 credits (two semesters) (R).

CSA505 Graduate Contemporary Art: An intensive study of post World War II art from many countries focusing on art produced from 1960 to the present in Europe and America. Crucial issues in contemporary art are addressed through class lectures, art viewing, and critical reading. 3 credits (R).

CSA5XX/510 Benchmark: Students in this course compile annotated bibliographies of critical source material important to their development in the M.F.A. program. A thesis statement is required, to be included as part of the thesis presentation, the form of which is determined by the student, advised by the Benchmark instructor. Readings and other resources for this course are determined jointly by the instructor and the students at the beginning of the term. 6 credits (two semesters) (R).

CSA522 Theories of Art Criticism: A study of particular key theories of art criticism with reading and discussion related to contemporary art and social context. This course follows a sequence from the ancient world to the 20th century. 3 credits (E).

CSA560 Graduate Directed Research in Art History: An opportunity for advanced candidates to do research on an original topic based on individual interests. The course requires eight meetings during the semester with the supervising instructor and a final research paper prepared in a manner suitable for publication. 3 credits (E).

COURSES OFFERED IN THE COMPUTER ARTS CENTER

SF175 Media Arts: Computer

DE216 Introduction to CADD

DE308 Introduction to
Computer Illustration

DE309 Introduction to
Computer Graphics

DE310 Computer Design Applications

DE311 Introduction to 3D
Computer Graphics

DE313X Photoshop

DE319 Introduction to
Computer/Video Animation

DE337X Introduction to Multimedia

DE339 Computer/Video
Animation Projects

DE340 3D Computer Animation

DE362 Desktop Publishing

DE36X Quark Pre-Press

DE3Xo Advanced Mac

DE409 Design and Graphics
Programming I

DE411 Computer Graphic
Portfolio Projects

SIM2X3 The Electronic Image

SIM353 2D Computer Animation
and Video

SIM374 Computer-Controlled Media:
Creative Robotics

SIM4XX Interactive Multimedia

CSD1XX Computer Algebra

administration

Massachusetts College of Art Administration

Katherine H. Sloan, Doctor of Arts, President
Johanna Branson, Ph.D., Acting Senior Vice President for Academic Affairs
Paul McCaffrey, M.S.W., Vice President for Student and Community Affairs
Mary Spolidoro, M.P.A., Vice President for Administration and Finance
Susan Lane, Ed.D., Acting Dean of Graduate and Continuing Education

Academic Affairs

Nancy Aleo, M.F.A., Associate Dean
Cynthia Goodhue, B.A., Staff Assistant
Elizabeth Mackie, B.A., Staff Associate

Administrative Services

Richard Aronowitz, M.S., Director
David Wilcox, Director, Purchasing
William Jordon, B.S., Staff Assoc., Health and Safety
Richard Larson, B.S., Staff Assoc., Engineering Services
Victor Simonelli, Staff Assistant

Admissions

Kay Ransdell, A.B., Associate Dean
Hans Evers, M.A., M.F.A., Assistant Director
Lana Jackson, M.F.A., Assistant Director
Daniel Szabo, M.S., Assistant Director
Lydia Polanco-Peña, B.S., Manager of Admissions Operations

Affirmative Action

Mercedes Sherrod Evans, J.D., Director

Alumni Affairs

Mary Gagliano, Director

Audio Visual

Robert Hilpert, Assistant Director

Career Resources

Maryellen Schroeder, M.A., Director
TBA, Staff Assistant

Computer Arts Center

Hubert F. Hohn, Director
Fred Wolfink, M.F.A., Associate Director
Margaret Young, B.A., Assistant Director
Leslie Everett, B.A.C., Staff Assistant
Paonia Ezrine, Staff Assistant
James Weiner, B.A., Staff Assistant

Computer Services

Laura Chmielecki, B.S., Director
Laurence LeWinter, Assistant Director
TBA, Staff Assistant

Exhibitions

Jeffrey A. Keough, diploma, 5th year certificate, Director
Richard McDermott, Director of Events Planning and Theatre Management

External Affairs

Richard MacMillan, M.F.A., Executive Assistant to the President

Financial Aid

Ken Berryhill, M.Ed., Director
Laura Hofeldt, B.A., Assistant Director

Fiscal Affairs

Don Arpino, B.S., Director
Jean Inglis, B.A., Chief Accountant
Edward Coffey, B.A., Bursar

Health Services

Beverly Hector-Smith, M.S., Nurse Practitioner

Housing

Leo Higgins, B.A., Acting Director
Christopher Bell, B.F.A., Resident Director
Courtney Williams, B.A., Resident Director

Institutional Research

Kathleen Keenan, M.F.A., Director

Library

George Morgan, B.A., M.L.S., Director
Mary Curtin-Stevenson, B.A., M.L.S., Librarian
John Keating, M.L.S., Associate Librarian
Margot Isabelle, M.L.S., Associate Librarian
Mary Van Winkle, M.L.S., Associate Librarian

Personnel and Payroll

Deborah M. Keyes, B.A., Director
TBA, Assistant Director
Kathleen M. Zinck, B.F.A., Staff Associate

President's Office

Diane Hayes, A.A., Secretary to the Board of Trustees

Program of Graduate and Continuing Education

James Cole, Business Manager
Susan Geller, B.A., Publications and Marketing
Virginia Ilfield, Coordinator
Nancy McCarthy, Staff Assistant
Suzanne Stokes, M.F.A., K-12 Outreach Activities Coordinator
Elizabeth Weinstein, B.F.A., Staff Assistant

Programs and Conferences

James Williams, M.F.A., Director

Public Relations

TBA, Director

Public Safety

Harold Aziz, B.A., Director
Denis Sweeney, Assoc. Degree in Criminal Justice, Chief

Special Projects, Archives

Paul Dobbs, B.A., Director

Student Affairs

Gail Hinand, Ed.D., Associate Dean and Director of Counseling

Student Activities

Elizabeth Thornton, B.F.A., Director

Student Life

Mindy Nierenberg, B.A., Director

Student Records and Registrar

Francis Callahan, M.B.A., Director

Visiting Artists

Michele Furst, M.S., Director

MASSACHUSETTS COLLEGE OF ART BOARD OF TRUSTEES

Chair, Rob MacIntosh
Vice Chair, Lindsey Kiang
Lois Champy
Andrée Cordella
Caroline Grayboys
Robert Linsky
David Redlick
Thomas Segal
Donald Stull
Simon Young
Student Trustee, Amy Hickox

BOARD OF HIGHER EDUCATION

Chair, James Carlin
Dr. Robert V. Antonucci
Woolsey Conover
Tamara P. Davis
Anthony DeGraca
Jane C. Edmonds
M. Howard Jacobson
Catherine Wilder Labine
Peter Nessen
Michael Sentance
Aaron Spencer
Edward T. Sullivan, Jr.

faculty

All programs of study at the Massachusetts College of Art are continually enriched by the presence of visiting lecturers and guest faculty, many of whom are listed here for the academic year 1995-96. Information about faculty leaves and sabbaticals for any particular year may be obtained from the departments.

STUDIO FOUNDATION DEPARTMENT

Chair:

Nancy A. Cusack Professor of Studio Foundation: A.B., Boston College; M.Ed., Lesley College; studio preparations: School of the Museum of Fine Arts, Rhode Island School of Design; one-person show, Monhegan Gallery; group shows, Symphony Hall; Tufts New England Medical Center commissions and purchase; guest lecturer & in-house workshops, Museum of Modern Art.

Sarah Bapst Associate Professor of Studio Foundation: B.A., Indiana University; M.F.A., Cranbrook Academy of Art; painting fellowship recipient, The Artists Foundation; Artist-in-Residence of Massachusetts; National Endowment for the Arts fellowship.

William Brant Professor of Studio Foundation: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; exhibitions; private collections; computer images for magazines, brochures, product releases; manuscripts on studio theory reviewed for publishers.

Sharon Dunn Associate Professor of Studio Foundation: B.F.A., Boston University; M.S.V.S., Massachusetts Institute of Technology; solo exhibition Piano Craft Guild; group exhibitions: "Women's Work," Banyon Gallery, North Carolina; "Caribbean and West African Influences," Own/Patrick Gallery, Philadelphia; lectures: "Arts and Architecture in Cuba" and "The African Roots of Cuban Culture," Pennsylvania State University.

Wladzia McCarthy Visiting Lecturer: B.S., Tufts University; M.F.A., Yale University.

Dyan McClimon-Miller Assistant Professor of Studio Foundation: B.A., Saint Ambrose College; M.A., M.F.A., University of Iowa; freelance designer; exhibitions: Beloit College, Wisconsin; Columbia College, Missouri; permanent collections: University of Iowa, The Pillsbury Company, Amoco Oil Corporation, Paine Webber; member, Wisconsin Women in the Arts.

Benjamin Peterson Assistant Professor of Studio Foundation: A.B., University of North Carolina; M.F.A., Hartford Art School, University of Hartford.

CRITICAL STUDIES DEPARTMENT

Chair:

Robert Gerst Professor of Literature and Film: B.A., Wesleyan University; M.A., University of Pennsylvania; Ph.D., State University of New York at Buffalo; film: *The Downtown Swami's Children*; fiction: *Griggs in the House of Women*, *King Cock: A Tragi-Comedy*.

John Baker Professor of Art History: A.B., Clark University; A.M., Ph.D., Brown University; author of *Henry Lee McFee and Formalist Realism in American Still Life: 1923-1936*; O. Louis Gugliemi: *A Retrospective Exhibition*, Whitney Museum of American Art; exhibitions: *Marisa del Re Gallery*, New York.

Bennett S. Blum Associate Professor of Math/Science: B.S., Rensselaer Polytechnical Institute; M.A., Ph.D., Brandeis University; Dissertation: "Quantization of the Klein - Gordon Field in Spherically Symmetric Einstein Space Times"; recent paper, "Scalar Correspondence with the Overtone Series," delivered to the Acoustical Societies of America and Japan; musical performances (flute, percussion, vocal): Jordan Hall, Sanders Theatre, Boston Arts Festival.

Tracey Boisseau Assistant Professor of Social Science: B.A., Suffolk University; M.A., Georgetown University; Ph.D., Binghamton University; publications: "They call me Bebe Bwana: A Critical Cultural Study of an Imperial Feminist," *Signs*, Autumn 1995; Editor, *Sultan to Sultan: Adventure Among the Masai and Other Tribes in East Africa*, M. French Seldon (1892), University of Manchester Press (forthcoming)

Athanasios Boulukos Professor of English: A.B., Harvard College; Ph.D. Boston University; two National Endowment for the Humanities Summer Seminars; Poetry finalist, Artists' Foundation.

Joshua Cohen Visiting Instructor of English: B.A., Haverford College; M.A., Boston University; Ph.D. (candidate), Boston University; conference paper: "Tainted Greatness: Anti-semitism, Prejudice, and Cultural Heroes" appears in a collection published by the Temple University Press.

Deborah DeNicola Visiting Lecturer of English: B.A., Rosemont College; M.F.A., Vermont College; published *Where Divinity Begins*, Alice James Press, 1994; *Psyche Revisited*, *Embers Magazine* Chapbook Winner, 1992; *Rainmakers*, Coyote Love Press, 1984; poetry and reviews have appeared in *North American Review*, *Antioch Review*, *Boston Book Review*, *Fiction International*.

Elizabeth Galloway Associate Professor of English: B.A., M.A., Vanderbilt University; Ph.D., Boston University; National Endowment for the Humanities Summer Grant; published poet; cassette tape, *Poems From the Hot Country*, presented papers at *Susquehanna Women*, *The Arts & Society Conference*, *New England Women's Studies Conference on Violence*; author of "Ritual for Dead Land: A Mourning for Land Contaminated by Radioactive Waste."

Calvin Hennig Visiting Lecturer in Art History: B.A., Doane College; M.A., Ph.D., Syracuse University; National Endowment for the Humanities fellowship recipient; Graduate Foreign Fellowship, Uffizi Gallery; former curator, Portland Museum of Art; author of numerous articles for museum publications, and biography of Boston-born artist James Fitzgerald.

Betty Hoskins Associate Professor of Science: B.A., Goucher College; M.A. Amherst College; Ph.D. Texas Woman's University; freelance publishing consultant, writer, and editor for college and high school biology and chemistry texts; publication manager for computer manuals and humanities monographs; Editorial Board, *Journal of Medical Humanities and Bioethics*, and *Journal of Science Education and Technology*; recent publications in ecofeminism and choices in reproductive technologies; research articles in *Experimental Cell Research*, *Environmental Research*, *American Biology Teacher*.

Louise Kawada Assistant Professor of English: B.A., State University of New York; M.A., Ph.D., University of Chicago; publications include *The Apocalypse Anthology*; articles in the *Walt Whitman Review* and *Papers on Language and Literature*, and in essay collections *Contemporary Lesbian Writers*, *Twentieth-Century Literature Criticism*; and *Sexual Practice/Textual Theory*.

Gretchen Duram Lipchitz Associate Professor of Art History: B.A., Brown University; M.A., Stanford University; paper, "Infusing Asian Art

into the Curriculum," Asian Studies Development Program National Conference, 1994; NEH Southeast Asian Conference Lecture Tour of MFA Asian Collection, 1993; MCA Faculty Exhibition, 1988.

Joanne Lukitsh Assistant Professor of Art History: B.A., Wesleyan University; M.A., University of New Mexico; Ph.D., University of Chicago; National Endowment for the Humanities Summer Institutes; former curator, International Museum of Photography at George Eastman House; essays included in *Victorian Scandals, Representations of Gender and Class*, *For my best beloved Sister Mia: An album of Photographs* by Julia Margaret Cameron; reviews published in: *Afterimage*, *Victorian Periodicals Review*, *Spot: Journal of Houston Center for Photography*.

Francine Koslow Miller Visiting Lecturer in Art History: B.A., Brandeis University; M.A., University of California; Ph.D., Boston University; area reviewer, *Artforum*; author of *Henri Gaudier-Brzeska*; curator "The New Transcendence: Spiritual Abstract Art".

David Nolte Assistant Professor of Art History: B.A. University of Michigan, Ann Arbor; M.A., University of Chicago; Ph.D., Yale University; American Society for Eighteenth-Century Studies Fellowship, Harvard University; Frances Blanshard Prize, Outstanding Dissertation in the History of Art, Yale University; essays published in *The Encyclopedia of Comparative Iconography* and *The Dictionary of Hanoverian Britain*; poetry published in *New Voices*, *Chicago Literary Review*; *The Cranbrook Quarterly Review*.

Debra San Assistant Professor of English: B.A., Brooklyn College of the City University of New York; M.A., University of Massachusetts at Boston; Ph.D., Boston University; University Professors Alumni Merit Award for Outstanding Doctoral Dissertation; publications: "Sappho's *Phainetai Moi*: A Translation with Comments," *Annals of Scholarship* (forthcoming); "Mondrian and Webern in Conversation," *Interdisciplinary Humanities*, Spring 1995; "Thinking Mortal Thoughts" (on Aristotle's *Nicomachean Ethics*, *Philosophy and Literature*, Spring 1995.

Samuel Schlosberg Associate Professor of Social Science: B.A., Temple University; M.A., Boston University; President Faculty and Librarian Association.

Ellen R. Shapiro Associate Professor of Art History: B.A., Brandeis University; M.A., M.Phil., Ph.D., Yale University; Rome Prize, American Academy in Rome; Fulbright Fellow; National Endowment for the Humanities; Graham and Kress Foundation grants; articles in *Architectural Design*, *Oppositions*, *Journal of Architectural Education*, *Design Book Review*, *Journal of the Society of Architectural Historians*; dissertation: "Building under Mussolini."

Birgit Shell Assistant Professor of Art History: B.A., Universities of Munich and Rome; M.A., Ph.D., Harvard University.

Ellen Shortell Visiting Assistant Professor of Art History: B.A., University of California, Santa Cruz; M.A., Tufts University; M.Phil., Ph.D. (candidate), Columbia University; Mrs. Giles Whiting Foundation Dissertation Fellowship; guest lecturer, The Cloisters Museum, Metropolitan Museum of Art, New York.

Chris Stribakos Associate Professor of History: B.A., Boston University; M.A., Ph.D., Harvard University; dissertation: "Of Feasts Visible and Invisible: The Romantic Christianity of Chateaubriand and Novalis."

Margaret H. Turner Associate Professor of Art History: A.B., Wellesley College; Ph.D., University of Rochester; recent article: "Style in Lapidary Technology: Identifying the Teotihuacan Lapidary Industry", *Dumbarton Oaks Publications in Pre-Columbian Art*; Ongoing fieldwork in Teotihuacan, Mexico.

Jasminka Udovicki Professor of Social Science: B.A., University of Belgrade, Yugoslavia; Ph.D., Brandeis University; various writings in politics and culture.

William Weaver Visiting Instructor of English: B.A., University of Chicago; M.A., Ph.D. (candidate), Johns Hopkins University; Johns Hopkins Fellowships, 1987-1992; paper: "Stanley's Life and Arnold's Death," Graduate Student Conference, George Washington University, 1992.

ART EDUCATION DEPARTMENT

Chair:

Claudine Bing Professor of Art Education: B.A., Mount Holyoke College; M.A., Teacher's College, Columbia University; Rockefeller Grant - Arts in Education; paintings in the collections of the DeCordova and Dana Museum, Tufts New England

Medical Center; curator, *Artists at Work: The Creative Process Made Visible*, New Art Center; solo exhibition: Massachusetts College of Art.

Paul Briggs Assistant Professor of Art Education: B.S.E., The City College of the City University of New York; M.A., Oral Roberts University; M.S.E., Alfred University; Ph.D., The Pennsylvania State University; dissertation: "The Influence of Unitarianism on the Inclusion of Art Education in the Common Schools of Massachusetts, 1825-1870"; art educator in New York and Pennsylvania; lectures: "Challenges for Art Education in the Iconoclastic Controversy," Penn State History of Art Education Symposium; "Marginalization as a Site of Resistance and Pedagogy," National Art Education Association Convention.

John V. Crowe Assistant Professor of Art Education: B.S., Massachusetts College of Art; M.S., University of Massachusetts, Dartmouth; Ph.D. (candidate), Union Institute, Cincinnati; exhibitions: Arnheim Gallery, Massachusetts College of Art; Hera Gallery, Wakefield, RI; co-founder, The Whole Art Education Partnership; member, Massachusetts Art Directors Association; quarterly articles for the Massachusetts Art Education Association Newsletter.

Trintje Jansen Associate Professor of Art Education: B.F.A., Boston University; M.Ed., Antioch University; Gallery Director & Education Director, Project Art Center; article, "Islands of Clay" in *Art Education Here*; paintings exhibited at Chase Gallery, 1992; solo exhibition, Westport Rivers Gallery, 1993.

Maureen O. Kelly Associate Professor of Art Education: B.A., Regis College; M.Ed., Lesley College; art education and art therapy K-12, public and private schools; "Proposal Development & Grant Management of Art Therapy Programs"; Crayola Dreammakers National Exhibition; Artreach I, statewide K-12 practitioner exhibition; Very Special Arts Festival; College liaison with Governor's Commission on Gay and Lesbian Youth.

Mary Ann Oldfield Associate Professor of Art Education: B.S., Pennsylvania State University; M.S., Massachusetts College of Art; Art Educator 7-12, Boston Public Schools; Cooperating teacher; Student teacher supervisor; Polaroid Foundation grants; Polaroid Curriculum consultant;

Emergency School Aid Acts Grants; Crayola Dreammakers National Exhibition; Artreach Exhibition; facilitator, Magnet Arts: Arts Infusion Across the Curriculum Institute; member, Boston Public High School for the Arts Taskforce.

Christy Park Professor of Art Education: M.F.A., Ph.D., Ohio State University; Exhibitions: Massachusetts College of Art; 55 Mercer St. Gallery, NY; Indianapolis Museum of Art, IN; Columbus Museum of Art, OH; Corea, ME; author of "Learning From What Women Learn in the Studio," "Art Education Texts from a Feminist Perspective," "Conversational Aesthetics."

Nancy Seymour Visiting Lecturer in Art Education: A.B., Wellesley College; Maryland Institute, College of Art; M.F.A., Massachusetts College of Art.

Ted Thomas, Jr. Visiting Lecturer in Art Education: B.S., M.A., Northeastern University; Arts Ministry, First Church of Roxbury; Artistic Director, Teen Neighborhood Theatre at the Lyric Stage.

COMMUNICATION DESIGN DEPARTMENT

Chair:

Marilyn P. Gabarro Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts and Tufts University; GDEA, AIGA; awards: Art Directors Club of Boston, Hatch Awards; publication in Print Magazine, Graphis, CA.

Linda Bourke Assistant Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; Design Director – Sojourner, The Women's Forum; author/illustrator – Eye Spy, A Mysterious Alphabet.

Thomas Briggs Assistant Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., Rochester Institute of Technology; Award of Excellence, American Institute of Graphic Arts; awards: Art Director's Club of Boston and Creative Club of Boston; published work included in (AIGA) Graphic Design USA.

Brian Callanan Visiting Lecturer in Illustration: B.F.A., Rhode Island School of Design; freelance illustrator and animator; awards: Society of Publication Designers; Boston Art Directors Club Award for Animation; Communication Arts Illustration Annual; Communication Arts Design Annual.

James Edwards Visiting Instructor of Illustration: B.F.A., Massachusetts College of Art; freelance illustrator, clients include Fidelity Investments, Met Life, Saks Fifth Avenue; guest reviewer/lecturer, MIT Department of Architecture, Boston Architectural Center.

Teresa Flavin Assistant Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; freelance illustrator, clients include: Knopf Books for Young Readers, Macmillan Publishing Company.

Al Gowan Professor of Design: B.A., University of Missouri; M.A., Goddard College; Coordinator, M.F.A. Design Program; Design Recognition Award, National Endowment for the Arts, 1980; author of articles for Print Magazine; author and designer, T.J. Lyons, A Biography and Critical Essay; author, Zamora's Tattoo, A Novel, published on diskette, CD-ROM and Internet, 1994.

Ronald Hayes Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts and Tufts University; Ph.D., Donsbach University; painter and draftsman with 29 years of exhibitions; developer of initial acrylics and author of two books on acrylic methods.

Gunta Kaza Assistant Professor of Graphic Design: B.F.A., Center for Creative Studies, College of Art and Design; continued studies at Harvard University; visiting lecturer, Boston University, Northeastern University; guest critic, Yale University; principal, Kaza Design.

Jan Kubasiewicz Associate Professor of Graphic Design: M.F.A., State School of Art and Design, Lodz, Poland; lectures: "The Shaping of Contemporary Visual Language in American Graphic Design" and "Geometry of the Latin Alphabet and Typography" Osaka University of Arts, Osaka, Japan; "Typography and the MacIntosh" Hong Kong Polytechnic University.

Robert Lasater Visiting Lecturer in Design: B.F.A., Massachusetts College of Art; C.A.S., Harvard University; awards: Art Directors Club of Boston, Hatch Awards, Print Magazine, Design Annual; Society of Typographic Art "100 Show."

Carol O'Malia Visiting Lecturer: B.F.A., Rhode Island School of Design; exhibitions: Society of Publication Designers Show, NYC; RISD Alumni Show.

Elizabeth Resnick Assistant Professor of Graphic Design: B.F.A., Rhode Island School of Design; Graduate Study at the University of North Carolina; M.F.A. Candidate, Rhode Island School of Design; publication: Graphic Design: A Problem Solving Approach to Visual Communication; AIGA/Boston; organizer of graphic design exhibitions and lectures; co-curator, Dutch Graphic Design: 1918-1945; Type Directors Club Award.

Irena Roman Assistant Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; freelance illustrator; awards: "Grumbacher Gold Medallion", Silver Medal from Los Angeles Society of Illustrators, Award of Excellence, Communication Arts Illustration Annual.

Lisa Rosowsky Visiting Lecturer: B.A., Harvard University; M.F.A., Yale University; designer and illustrator; recipient of two Danforth teaching awards at Harvard University.

Tony Siracusa Visiting Lecturer: B.F.A., Massachusetts College of Art; B.S., Northeastern University; senior art director, Quinn & Johnson-Ingalls.

Clifford Stoltze Visiting Lecturer: B.F.A., Southeastern Massachusetts University; awards: AIGA, the American Center for Design Award, Type Directors Club; publications: Graphic Design America, Graphis Annual Reports, New Typographics; founder, Stoltze Design.

Robin Wiseman Visiting Instructor of Illustration: B.F.A., B.Arch., Rhode Island School of Design; M.F.A., Southeastern Massachusetts University; exhibitions: Rhode Island School of Design; Rhode Island College; Brandeis University.

ENVIRONMENTAL DESIGN DEPARTMENT

Chair:

Margaret Hickey Professor of Architectural Design: B. of Arch., S.B. Mech. Eng., Massachusetts Institute of Technology; Registered Architect; Consultant Architect for City of Cambridge Community Development Department on low and moderate income housing programs; Cambridge Housing Authority Architect Review Board; exhibitions of computer graphic work, Ball State University; Massachusetts College of Art Tower Gallery; Do-While Gallery; public lectures

at M.I.T., Brandeis University Festival of Creative Arts; Curriculum Development for National Science Foundation Grant, with University of Massachusetts, for a college algebra course based on social and physical science data.

Jack Carroll Visiting Lecturer: Certificate, Industrial/Automotive Design, Center for Creative Studies, Detroit; former manager, Corporate Industrial Design, Data General Corp.; president, Carroll Design, Inc., an industrial design and produce development consulting office specializing in high tech products.

Robert S. Coppola Professor of Design: B.Arch., Catholic University of America; M.A., Cornell University; numerous publications; architecture and design commissions; software grants for CADD programs; paper, "Liberal Arts in the Studio, A to Z and Z to A," 3rd annual School of Visual Arts Conference, NY; gallery talk, Heinz Architectural Center, Pittsburgh, PA; lectures, Catholic University School of Architecture, Carnegie Mellon University Department of Architecture.

Cathleen Damplo Visiting Lecturer: B.F.A., Massachusetts College of Art; Associate Designer, WGBH Educational Foundation; freelance graphic designer and desktop publishing consultant.

Carlos Fernandez Visiting Lecturer: M.Arch., Massachusetts Institute of Technology; B.S., Brown University; M.S., Columbia University.

Sondra Grace Assistant Professor of Fashion Design: B.F.A. Massachusetts College of Art; M.A. University of Massachusetts; Regional Director, Fashion Group of Boston; Education Chairperson, Boston Designers Collaborative; Costume Society; International Textile Association of America; menswear designer.

Paul Hajian Associate Professor of Architectural Design: B.S.A.D., M.Arch., Massachusetts Institute of Technology; Registered Architect; President, Hajian Architects, Inc.; Newton Historical Society: Pasts Perfected; Documentation of indigenous architecture published in *Mimar and Places*.

Jennifer Hall Associate Professor of Environmental Design: B.F.A., Kansas City Art Institute; S.M.Vis.S., Center for Advanced Visual Studies, Massachusetts Institute of Technology; director, Do While Studio, Boston; recent shows include *The Contemporary Museums of Sydney*,

Australia, Caracas, Venezuela, New Orleans, LA; recent publications include *Newsweek*, *Journal of the American Medical Association (JAMA)*, *Australian Film and Radio Journal*, *International Society of Electronic Arts Proceedings*.

William Hannon Professor of Industrial Design: B.F.A., Massachusetts College of Art; M.S., University of Massachusetts/Boston; doctoral courses, University of Massachusetts/Amherst; founder, Design Management Institute; founder, Pro-Arts Consortium; awards: Art Directors Club of Boston, *Packaging Design Magazine*, *Industrial Design Magazine*, *Design in Steel*, *Product Engineering*, *Design in America*, *Medical Instrumentation Magazine*; consultant to: Mansfield Scientific, Polaroid; contributing author, *International Encyclopedia of Higher Education*; principal, Keohan and Hannon Industrial Designers; IDSA, Fellow, Royal Society of Arts; *Who's Who in Business and Finance*, *Who's Who in the East*.

Richard Keohan Assistant Professor of Industrial Design: B.F.A., Rhode Island School of Design; work published in *ID Magazine*, *Product Engineering*; awards from IR/100 and Creative Club of Boston; holder of U.S. design and function patents; principal, Keohan and Hannon Industrial Designers; IDSA.

Dorothy Simpson Krause Professor of Environmental Design: B.A., Montevallo University; M.A., University of Alabama; D.Ed., Pennsylvania State University; solo exhibitions: Wellesley College; The Center for Creative Imaging, Camden, ME; IRIS Graphics, Inc., Bedford, MA; New England School of Photography, Boston, MA; University of Massachusetts, Lowell; Digital Equipment Corporation, Marlboro, MA; group exhibitions: Decordova Museum, Lincoln, MA; Sandy Carson Gallery, Denver, CO; Pennsylvania State University; Williams Gallery, Princeton, NJ; SIGGRAPH 94, Orlando, FL; Fractal Design Art Expo 94; featured artist in numerous computer arts-related publications; corporate curator, IRIS Graphics, Inc..

Patricia A. Seitz Associate Professor of Architectural Design: B.Arch., M.A., Washington University; M.Arch., Massachusetts Institute of Technology; registered architect, member NCARB; principal, Seitz Architects, Boston; Aga Khan Summer Travel Grant to Cordoba, Spain to

research housing and public plazas; traveling exhibit, "Women in Architecture", sponsored by the Boston Society of Architects; recent projects: Cybersmith interactive restaurant in Harvard Square; Cambridge College, Cambridge, MA; Head Start and daycare schools throughout the region.

Jean Shohan Professor of Fashion Design, Fashion Design Area Coordinator: B.F.A., Massachusetts College of Art; M.Ed., Tufts University; Costume Society of America; The Fashion Group International of Boston, Inc.; freelance fashion designer and consultant; television guest appearances; lecturer; published fashion illustrator.

FINE ARTS THREE DIMENSIONAL DEPARTMENT

Chair:

Janna Longacre Professor of Fine Arts 3D: B.F.A., Rhode Island School of Design; M.F.A., University of Michigan; Massachusetts Artists Foundation grant; National Endowment for the Arts funded installation, Smith College Museum; exhibitions: Morris Museum, New Jersey; Bruce Museum, Connecticut; Newport Art Museum, Rhode Island; Laumeier International Sculpture Park, St.Louis, Missouri.

Richard Brown Professor of Fine Arts 3D: B.F.A., University of Georgia; M.F.A., Washington University; M.Arch., Harvard University; Ford Foundation Grant, Ohio Arts Council, "Aid to Individual Artists"; Mass Council Finalist Award; National Endowment for the Arts grant for installation at the DeCordova Museum and Sculpture Park; Group Leader, MassArt "Mexico/Maya Expedition; exhibits locally, nationally, internationally.

Dan Dailey Professor of Glass: B.F.A., Philadelphia College of Art; M.F.A., Rhode Island School of Design; entire dining room commission, Beverly Hills, CA; illuminated mural commission, Town of Vail, CO; mural and sculpture commission at Rockefeller Center, New York; stair railing commission, Zurich; permanent installation, Los Angeles County Museum of Art, 20th Century Fine Arts Galleries; member of the board of directors, Haystack Mountain School of Crafts, Deer Island, Maine; on the National Advisory Board, University of the Arts, Philadelphia; one-man retrospective, Philadelphia

College of Art and Renwick Gallery, Smithsonian Institute, Washington D.C.; work owned by Museum of Fine Arts, Boston; Musee des Arts Decoratif du Louvre, Paris; Metropolitan Museum of Art, NYC; Musee des Arts Decoratifs, Lausanne; Los Angeles County Museum of Art; and in over 30 museums worldwide.

George Mossman Greenamy Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of Kansas; fellow: Center for Advanced Visual Studies, M.I.T.; awards: Artists Fellowship Grant, Massachusetts Arts and Humanities Foundation; Louis Comfort Tiffany Foundation Grant; Research Fellowship, C.A.V.S., M.I.T.; public art commissions: Ames, Iowa; Anchorage, Alaska; Baltimore, Maryland; Bethesda, Maryland; Fairbanks, Alaska; Germantown, Maryland; Lynn, Massachusetts; Toledo, Ohio; Cambridge, Massachusetts; Milwaukee, Wisconsin; Wilmington, Delaware; Eugene, Oregon; Tuscon, Arizona; Longmont, Colorado; Corning, New York; Charlotte, North Carolina.

Judy Haberl Assistant Professor of Sculpture: B.F.A., University of Northern Colorado; M.F.A., School of the Museum of Fine Arts/Tufts University; fellowships and grants: Howard Foundation; L.E.F. Foundation; Massachusetts Cultural Council; United States Gypsum Corp.; exhibitions: Institute of Contemporary Art, Boston; Stux Gallery; Rose Art Museum, Brandeis University; Akin Gallery, Boston; Ghost Town in Goodbye to Apple Pie, DeCordova Museum; Plymouth State College, NH; A & A Gallery, Yale University; A.I.R. Gallery, NYC; Kansas State University.

Alan Klein Associate Professor of Glass: B.S., Southern Connecticut State University; M.F.A., Rochester Institute of Technology; grants: National Endowment Artist-in-Residence; New York State Grant (Art Park); finalist, Mass. Council of the Arts Grant; collections: Corning Museum, Leigh Yawkey Woodson Museum, Museum of Fine Arts, Boston; 50 American Artists to show in Russia, sponsored by Corning Museum; member, Board of Directors, Glass Art Society.

Ben Ryterband Professor of Ceramics: B.A., Antioch College; M.F.A., Rhode Island School of Design; First Place Awards, Marietta College

Crafts Nationals; "Earthenware-U.S.A.," Scottsdale, AZ; "Functional Ceramics, 1972-82," Rose Art Museum, Brandeis University; "Containers Revisited," Tyler School of Art; "Strictly Functional National," Pennsylvania.

Jill Slosburg-Ackerman Professor of Fine Arts 3D: B.F.A., School of the Museum of Fine Arts; M.F.A., Tufts University; National Endowment for the Arts Grant; fellow, Mary Ingram Bunting Institute, Radcliffe College; Artists Foundation Grant; exhibitions: Nancy Margolis Gallery, New York; Bellevue Art Museum, Washington; Genovese Gallery, Boston; Artwear, New York.

Charles A. Stigliano Assistant Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of North Carolina; Gross-McLeaf Award for Sculpture; commissions: "Ramada Renaissance," Times Square, NYC; Baltimore Aquarium; North Shore Jewish Community Center; solo exhibition: Ashuah Irving Gallery, Boston, 1995.

Ann Peters Wessman Associate Professor of Fine Arts 3D, Fibers: B.S., Skidmore College; M.F.A., Cranbrook Academy of Art; Kara Belamer Textile Award; finalist, the Artists Foundation Fellowship; one-person show, Bucknell University.

Joseph Wood Assistant Professor of Metals: B.S., State University of New York at Buffalo; M.F.A., Kent State University; site project: Art Park, New York; National Endowment for the Arts Fellowship; Mass. Arts Council Finalist Award; co-curator: "Jewelries Epiphanies", Boston; exhibits internationally.

FINE ARTS TWO DIMENSIONAL DEPARTMENT

Chair:

Dean Nimmer Professor of Painting: B.F.A., M.F.A., University of Wisconsin; exhibitions: Museum of Fine Arts, Boston; Institute of Contemporary Art, Boston; Harvard University; Nielsen Gallery, Boston; Drawing Center, New York; Everson Museum, Syracuse, NY; Wallraf-Richartz Museum, Cologne, Germany; collections: Plaza Hotel, NYC; Harvard University; Chemical Bank, NYC; Index Corporation, Boston; visiting lecturer: Yale

University; Harvard University; Center for Advanced Visual Studies, Massachusetts Institute of Technology; Metropolitan Museum, of Art, NYC; Nova Scotia College of Art; Chelsea School of Art, London; Burren College of Art, Ireland.

Martin Ball Associate Professor of Fine Arts 2D: National Council for Diploma in Art and Design, Central School of Art and Design, London; M.A., Royal College of Art, London; recent exhibitions: "Prosthesis," CR Hunt Gallery, Webster University, St. Louis; "Textural Forms," Stephen Rosenberg Gallery, New York; "Drawings," Ricky Renier Gallery Chicago; lecture: "The New Abstraction?" American Abstract Artists, New York.

Paul Celli Professor of Painting: B.F.A., Massachusetts College of Art; M.F.A., Rhode Island School of Design; Who's Who in American Art; "Contemporary Graphic Artists"; Ink Comics ; Acrylic Painting.

Tomas Vu Daniel Assistant Professor of Printmaking: B.F.A., University of Texas; M.F.A., Yale University; solo exhibitions: Gallery OH, Kyoto, Japan, 1993; Glass Gallery, El Paso, TX, 1993; collections: New York Public Library; Library of Congress, Washington, D.C.; Yale University.

Jeremy Foss Professor of Painting: B.A., Middlebury College; C.F.A., Ruskin School of Art, Oxford University; Ruth Siegel Gallery, New York; Victoria Munroe Gallery, New York; Nielsen Gallery, Boston.

Barbara Grad Associate Professor of Painting: B.F.A., M.F.A., School of the Art Institute of Chicago; National Endowment for the Arts Fellowship Grant – Painting; George D. and Isabella Brown fellowship, Art Institute of Chicago; 3-time finalist, Massachusetts Artists Foundation Fellowship; solo exhibitions: 55 Mercer Gallery, NYC.

Nona Hershey Associate Professor of Printmaking: B.F.A., M.F.A., Tyler School of Art; Diploma, Lithography, Urbino, Italy; Woodcut, Tokyo, Japan; MacDowell Colony and Ucross Foundation grants; solo exhibitions: Mary Ryan Gallery, NYC; Dolan/Maxwell Gallery, Philadelphia, PA; Galleria Il Ponte, Rome, Italy;

over 50 public and corporate collections, including Metropolitan Museum of Art, NYC, Library of Congress, Washington, DC, Crakow National Museum, Poland, Calcografia Nazionale, Rome; member, National Academy of Design.

Kofi Kayiga Professor of Painting: B.F.A., Jamaica School of Art; M.F.A., Royal College of Art, London; Jamaica Scholarship, Royal College of Art, London; exhibitions: Dallas Museum of Art, Texas; Institute of Contemporary Art, Boston; Museum of the National Center of Afro-American Artists; High Museum; Milwaukee Art Museum; Museum of Fine Art, Richmond, VA; Fuller Art Museum.

Donna Hirt Keegan Professor of Fine Arts 2D: B.F.A., University of Michigan; M.F.A., University of Wisconsin; exhibitions: Smithsonian Institute, Museum of Fine Arts, Bard College, University of Vermont, Alan Stone Gallery, Alan Klein Gallery; illustrator for Warner Brothers and MCA records.

Peter Wayne Lewis Assistant Professor of Fine Arts 2D: B.F.A., M.F.A., San Jose State University; solo exhibitions: Frederick Spratt Gallery, NYC; Kunst/Raum, Stuttgart, Germany; A & M Art Gallery, Chiba, Japan; San Jose Museum of Art; group exhibitions: "Caribbean Visions," first major travelling exhibition of Caribbean Art; National Gallery of Art, Kingston, Jamaica; Smithsonian Museum (1997).

Marcia Lloyd Professor of Fine Arts 2D: B.A., Brown University; M.F.A., University of Pennsylvania; Artists Travel Grant to China, Boston-Hangzhou Friendship Association; National Endowment for the Arts, Painting Fellowship; the Artists Foundation, Painting Fellowship; one-person exhibitions at the Marcus Gallery.

George Nick Visiting Professor of Painting: B.F.A., M.F.A., Yale University; grants: National Endowment for the Arts; Childe Hassam Fund of the American Institute of Fine Arts and Letters; paintings in the Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Hirschhorn Museum, Washington DC; Rose Art Museum; DeCordova Museum; Joslyn Art Museum, Omaha; Mint Museum, Charlotte, N.C.;

recent exhibitions at the Fischbach Gallery, New York; Richard Gray Gallery, Chicago; NAGA Gallery, Boston; Massachusetts College of Art.

Heddi Siebel Associate Professor of Printmaking: B.F.A., Rhode Island School of Design; M.F.A., Yale University; publication: *An Artist's Notebook*; grants: Cambridge Arts Council, Edna St. Vincent Millay Colony; commissions: Charles Hotel, Cambridge, MA; Hyatt Regency Hotel, Cambridge, MA; Maritime Center, Norwalk, CT; work in private collections and Yale University.

Roger Tibbetts Associate Professor of Fine Arts 2D: Diploma, Chelsea School of Art, London; Art Teachers Certificate, Leeds University; M.F.A., Yale University; awards: Mazer Grants, Brandeis University; Individual Artist Grants, National Endowment for the Arts; Louis Comfort Tiffany Grant; selected exhibitions: Lenore Gray Gallery, Providence, RI; UP Gallery, Pittsburgh, PA; Rose Art Museum, Brandeis University; Ruggiero Gallery, NYC.

MEDIA & PERFORMING ARTS DEPARTMENT

Chair:

John Holland Associate Professor of Media and Performing Arts: M.A., Lesley College; composer, author, recording artist; published works for solo players and small ensembles; published performance texts; recordings of electronic and computer music.

Ericka Beckman Associate Professor of Filmmaking: B.F.A., Washington University; M.F.A., California Institute of the Arts; studied The Whitney Program; 1994 NEA Media Projects grant; photographs published in *Semblance* and *Meditation Papers*, BOMB Magazine; film reviews in *Artforum*, *Art in America*, *The Village Voice*; several film exhibitions locally and internationally, distributed by American Federation of the Arts, MOMA, and the British Film Institute.

Barbara Bosworth Professor of Photography: B.S., Bowling Green State University; M.F.A., Rochester Institute of Technology; grants: Guggenheim Fellowship; New England Foundation for the Arts; Ruttenberg Fellowship; collections: Hallmark Photographic Collection, Kansas City, MO; Museum of Fine Arts, Houston,

TX; National Museum of American Art, Washington, D.C.; Nevada Museum of Art, Reno, NV.

Donald Burgy Professor of Studio for Interrelated Media: B.F.A., Massachusetts College of Art; M.F.A., Rutgers University; grants: National Endowment for the Arts, Rockefeller Foundation, The Artists Foundation.

Leila Daw Professor of Studio for Interrelated Media: B.A., Wellesley College; M.F.A., Washington University School of Fine Arts; grants: National Endowment for the Arts, Mid American Arts Council, Missouri Arts Council, Illinois Art Council; lead artist on Design Team for the Metro Link Light Rail System, St. Louis; exhibitions: Atrium Gallery, St. Louis; A.I.R. Gallery, New York; Boston Sculptors at Chapel Gallery; Hamilton College, NY; "The Book Unbound," national touring artists' book show.

Cecilia Dougherty Assistant Professor of Media and Performing Arts: B.A., University of California at Berkeley; M.F.A., San Francisco Art Institute; recent exhibitions: "Lesbian Genders," The Whitney Museum of American Art, video; "Tragedy Series," The Limelight, New York, performance; "Language and Disorder," New Langton Arts, San Francisco, video; "Tell Me Anything: the confessional voice in recent video," Name Gallery, Chicago; "In a Different Light," Pacific Film Archive, University Art Museum, Berkeley.

Frank Gohlke Visiting Lecturer: B.A., University of Texas; M.A., Yale University. Guggenheim Fellowships.

Dawn Kramer Assistant Professor of Studio for Interrelated Media: B.A., Sarah Lawrence College; grants: four Artists Foundation Choreography Awards; five National Endowment for the Arts Choreography Fellowships; commissions from the Mass. Cultural Council and Dance Umbrella; Founding Member, Artistic Director, choreographer, and performer with Boston Dance Collective, the area's longest-lived contemporary dance company.

Mark LaPore Associate Professor of Filmmaking: B.F.A., State University of New York at Binghamton; M.F.A., Massachusetts College

of Art; grants: Jerome Foundation, 1991; Fulbright Fellowship, 1993.

Saul Levine Professor of Filmmaking: B.A., Clark University; M.F.A., School of the Art Institute of Chicago; films included in Knockout International Film Festival; Ten Years of Living Cinema, Traveling Exhibition; shows throughout the U.S.A.

Laura McPhee Associate Professor of Photography: B.A., Princeton University; M.F.A., Rhode Island School of Design; "Flesh and Blood", Picture Project, New York; exhibitions: Photographic Resource Center, Boston; recent solo exhibitions: Rose Art Museum, Brandeis University; The Photographers Gallery, London, England; pARTS Gallery, Minneapolis, MN; awards and fellowships: Guggenheim Fellowship, 1993; New England Foundation for the Arts, 1995; collections: Los Angeles County Art Museum; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Museum of Fine Arts, Houston, TX.

Abelardo Morell Professor of Photography: B.A., Bowdoin College; M.F.A., Yale University; selected exhibitions: Museum of Modern Art, New York; Metropolitan Museum of Art, New York; The Art Institute of Chicago; San Francisco Museum of Modern Art; Museum of Fine Arts, Boston; International Center of Photography, New York; permanent collections: The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Art Institute of Chicago; Cleveland Museum of Art; New Orleans Museum of Art; awards and fellowships: Guggenheim Fellowship, 1993; New England Foundation for the Arts, 1995; St. Botolph's Club Award, 1995; publications: "A Camera in a Room: Photographs by Abelardo Morell," Smithsonian Institution Press, 1995.

Dana Moser Associate Professor of Media and Performing Arts: B.A., Central State University; M.F.A., Massachusetts College of Art; Atlanta National Film and Video Festival; XLII Venice Biennale.

Nicholas Nixon Professor of Photography: B.A., University of Michigan; M.F.A., University of New Mexico; second time Guggenheim Fellowship; monographs published: Nicholas

Nixon: Photographs From One Year, Friends of Photography; Nicholas Nixon: Pictures of People, The Museum of Modern Art; People with AIDS, text by Bebe Nixon; Family Pictures, Smithsonian; recent one person exhibitions: The Museum of Modern Art; Detroit Art Institute; Victoria and Albert Museum, London; St. Louis Art Museum; San Diego Art Museum; Zabriskie Gallery, New York; Frankel Gallery, San Francisco; Dallas Art Museum.

Accra Shepp Assistant Professor of Photography: B.A., Princeton University; M.A., New York University Institute of Fine Arts; recent exhibitions: "Grand Central Station: SubTerrain," Drew University, Madison, New Jersey and Jamaica Arts Center, New York; "Shadows," The Light Factory, Charlotte, North Carolina; "On View 1993," Davis Museum, Wellesley College; "Accra Shepp," University of North Carolina, Chapel Hill.

academic policies

UNDERGRADUATE PROGRAM

Credit and Evaluation System

COURSE LOAD

For the BFA degree, students complete a program of 132 credits distributed among Studio Foundation courses, major concentrations, Critical Studies, and studio electives.

All majors except Art Education and Art History include the following distribution of courses: 18 credits in Studio Foundation, 45 credits in Critical Studies, 39 credits in the concentration, and 30 credits in electives. (In Design, Art History, and Art Education, electives must be studio courses; in Fine Arts and Media areas, electives can be studio and up to 9 credits of Critical Studies.)

To graduate in eight semesters (4 years), undergraduate students must pass a normal full-time load of 33 credits per academic year. Students who take at least 12 credits per semester are considered full-time. Part-time students take less than 12 credits per semester. Permission of the Associate Dean of Academic Affairs is required for undergraduates to take more than 18 credits in one semester.

CONTINUOUS REGISTRATION

Students are required to register each semester until all degree requirements are fulfilled. Unless granted an official leave of absence, a student who does not officially register for a semester is considered to have withdrawn from the college.

CREDIT-HOUR RATIO

Critical Studies and Art Education courses use the standard Carnegie Unit in measuring credit for a course: 12 to 15 classroom hours equal one semester credit. For example, a 3 credit Critical Studies course meets for 3 hours a week over 15 weeks for a total of 45 classroom hours.

The Design concentrations make use of lecture/discussion and critique classes; each 3-credit course meets for three hours each week.

Studio courses have a higher ratio of classroom hours to credit. Studio courses earning 3 credits meet for 4 1/2 hours a week of faculty contact time over 15 weeks for 67 1/2 classroom hours. Studio Foundation courses have an additional 4 1/2 hours per week of available studio time per 3

credit course. Because of the special emphasis for drawing, the credit/hour ratio for the required Studio Foundation drawing class is 2 class hours to 1 credit. All Studio Foundation students have access to open studios to complete their studio projects.

GRADING SYSTEM

The college has a dual grading system for the BFA program. All freshmen courses are pass/no credit. Beyond the freshman year, some departments give letter grades; other departments, pass/no credit, depending on which system, in the view of the faculty of each department, best serves their goals. (No D grades are given in the letter grade system; a student must get a C to pass.)

Departments with Letter Grades (A, A-, B+, B, B-, C+, C, F):

Critical Studies

Art Education

Communication Design

Environmental Design

Departments with Pass/No Credit:

Fine Arts 3-D

Fine Arts 2-D

Media and Performing Arts

Grade Interpretation:

A – Superior work

B – Good work

C – Adequate work

F – Failure

P – Pass: The designation signifying successful completion of the course requirements.

INC – Incomplete: A temporary designation indicating that at least 80% of the course requirements have been met and that the remaining course requirements are expected to be completed, and a permanent designation issued, by the subsequent mid-semester. The student is responsible for having a Missing Grade/Change of Grade form completed and filed with the registrar. If the student does not complete the coursework, a non-passing grade will be issued.

W – Withdrawal: Signifies that the student withdrew from the course before mid-semester. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on his/her permanent transcript.

NC – No Credit: Signifies that a student's work was not acceptable in the course and therefore

credit cannot be granted. Effective with new students admitted or with returning students re-admitted for the fall 1995 semester, all evaluations received, other than the administrative designation of "W", shall remain as a permanent transcript record. Non-passing grades will not be deleted from a student's transcript. This policy includes the designation of INC for which the student does not complete the coursework and a non-passing grade is issued (NC/F). If a NC is received in a required course, the course must be re-taken and passed.

H – Honors: Signifies exceptional work in an individual course in both the pass/no credit and letter grade systems. In the letter grade system, H is a designation higher than A.

Course Clarification: Course evaluations may be requested by students for any course taken at the Massachusetts College of Art. The student must provide the faculty member with the evaluation form prior to the end of the Add/Drop period of the semester in which the class is taken. Course Evaluation forms are submitted to the Registrar's Office by the faculty member with the grade sheets for the semester. Information provided on the Course Evaluations is not added to the student's transcript; however, the evaluation form is kept in the student's permanent file and copies of all Course Evaluations are sent with all official transcript requests. The Course Evaluation is intended to provide a description of the student's achievement in the course. It addresses the student's attendance, class participation, motivation, the work produced, and the student's progress and technical expertise in the subject area. Letter grade equivalents are not given for Pass/No Credit courses.

REVIEW BOARD EVALUATIONS

Beginning in the sophomore year in some departments and the junior year in others, a student's work is reviewed by a board of faculty and visiting critics, selected by students and their instructors. Review boards bring objective professional analysis to bear upon a student's evolving body of work and a fresh point of view to the continuing evaluation of students by their faculty. Review boards are one of the more important elements of education at the college because they enhance the student's understanding of what he or she is creating, and, perhaps more importantly, they offer the experience of having one's work evaluated

professionally. For some departments the recommendations of review boards may weigh more heavily than course grades for the good standing of students in their concentrations.

Majors/Concentrations

The Massachusetts College of Art grants four majors: Art History, Art Education, Design, and Fine Arts; and offers twenty concentrations within these major areas: Art History, Art Education Certificate, Studio, Community, or Museum, Graphic Design, Illustration, Architectural Design, Industrial Design, Fashion Design, Ceramics, Fibers, Glass, Metals, Sculpture, Painting, Printmaking, Filmmaking, Photography, and Studio for Interrelated Media.

DUAL CONCENTRATION/DUAL MAJOR

Students who choose a dual concentration complete the requirements of two concentrations within the same major. Examples include painting and printmaking in Fine Arts 2D, and the studio education and museum education options in Art Education. Dual concentrations with both concentrations within the Fine Arts 3D department are not permitted.

Students who choose a dual major complete the requirements of two concentrations within different majors and departments. Examples include painting and art history.

Whether or not it is feasible to combine majors or concentrations depends on the particular area of student interest. Students may need to speak with the chairpersons of relevant departments to assess additional time commitment.

OPEN CONCENTRATIONS

An open concentration is for the exceptional student with a clear sense of direction.

The student must complete three semesters of a concentration, then write a detailed proposal, including curriculum outline, which must be approved by the advisor, the chairperson of the student's current concentration, and by the Associate Dean of Academic Affairs.

CHANGE OF MAJOR/CONCENTRATION

One change of major/concentration is permitted in the student's academic career at the college.

Students accepted as advanced transfers must complete one semester in the department to which they were accepted before a change of concentration can be made. Students wishing to change their concentration must complete a Change of Concentration form, available from the Registrar's Office. This form requires the signature of the current faculty advisor, the department chairperson of the new concentration, and the Associate Dean of Academic Affairs. Change of Concentration forms should be filed prior to the registration for the semester in which the change will take effect. A change of concentration may require additional time of study. Students are encouraged to visit the Advising Office to discuss how a change of concentration will affect their academic progress.

Students wishing a second change of major/concentration must, in addition to obtaining all the signatures on the form, meet with the Associate Dean of Academic Affairs, the faculty advisor, and the chairperson of the new major department at a conference arranged by the Associate Dean of Academic Affairs.

Leave of Absence, Withdrawal, Re-admission

LEAVE OF ABSENCE

A student not on academic or disciplinary probation, who wishes to be away from the college, may take a leave of absence for a semester or a full academic year. A completed Leave of Absence form, including the signature of the Associate Dean of Academic Affairs (or for medical leaves, the Associate Dean of Student Affairs), must be filed with the Registrar's Office. Students may not apply for a leave of absence for the current semester after mid-semester, except in cases of hardship as determined by the appropriate dean.

A student who has a medical, psychological, or emotional condition that renders him/her unable to continue course work may take a Medical Leave. The Leave of Absence form must be completed and signed by the Associate Dean of Student Affairs. Written documentation of the student's condition from a medical or mental health professional must be presented to the Associate Dean of Student Affairs, who retains it in confidential files.

Students wishing to return to the college from a leave must fill out a Return from Leave of Absence form not later than 30 days prior to the first day of classes for the semester they wish to return, except in cases of hardship as determined by the Associate Dean of Academic Affairs. However, it is expected that returning students attend registration. Students who wish to extend a leave of absence must request the extension in writing. Students who do not return to the college at the end of an approved leave of absence are considered withdrawn from the college and must reapply for admission.

The college reserves the right to approve return from a medical leave of absence, contingent upon additional information such as evidence of satisfactory physical and mental health, or a personal interview to determine the student's ability to meet the institution's academic standards. Students returning from a medical leave of absence must meet with the Associate Dean of Student Affairs, whose signature is required on their Return from Leave of Absence form.

Students attending another school through the Mobility, Exchange, or CAPS Programs do not need to file a Leave of Absence form. However, these students must register for a pre-assigned code indicating such approved alternative study.

WITHDRAWAL

Students who wish to withdraw permanently from the college must complete an official withdrawal form and obtain the signature of the Associate Dean of Academic Affairs. Students who are not registered and did not complete a Leave of Absence form by the end of the Add/Drop period are considered to have withdrawn from the college.

RE-ADMISSION

Students who withdrew from the college and wish to be considered for re-admission must meet the same application requirements and deadlines and are reviewed in the same schedule as new transfer applicants.

Students who are re-admitted may re-enter with the same credit accumulation as when they withdrew; however, they must meet current requirements for graduation. Upon special approval of the Associate Dean of Academic Affairs and the chair of the department in which

the student is majoring, additional transfer credit may be approved. Under no circumstances is the final year of residency waived.

Students dismissed for academic reasons may, after a minimum of one year, petition the Associate Dean of Academic Affairs for re-admission.

Students dismissed for disciplinary reasons may, after a minimum of one year, petition the Vice President of Student Affairs for re-admission.

Academic Standing

ACADEMIC PROGRESS

Students in danger of not passing a course at mid-semester, receive mid-semester warnings to alert them of this possibility. Students are advised to seek assistance from their faculty advisor and/or the Associate Dean of Academic Affairs.

Students who complete less than 2/3 of credits attempted in a semester are placed on Academic Notice and are advised of this status in a letter from the Associate Dean of Academic Affairs. Only courses receiving a passing grade are considered completed. Grades of Incomplete, No Credit, and F (Failure) designate courses which are not completed. Academic notice status is removed when a student successfully completes 2/3 of the credits attempted the following semester.

If a student on Academic Notice fails to successfully complete 2/3 of the credits attempted in the next semester, the student is placed on Academic Probation and advised of this status in a letter from the Associate Dean of Academic Affairs. Students must make an appointment with the Associate Dean before registration to discuss the process for removal of probationary status. Students on academic probation must pass 2/3 of the credits attempted in the following semester.

If a student on probation fails to successfully complete 2/3 of the credits attempted in the next semester, the student is subject to Academic Dismissal. The Associate Dean of Academic Affairs meets with the student to discuss dismissal. Students who wish to appeal a dismissal can do so through the Associate Dean of Academic Affairs within six weeks from the date of dismissal. A student's appeal is reviewed by a committee whose decision is final.

DEPARTMENTAL DISMISSAL

All departments have internal standards for academic dismissal from a major/concentration, as listed below:

ART EDUCATION

Art Education majors must earn a B- or better grade in each art education course as a prerequisite for AE302 Methods Lab (Saturday Studios). A B- in Methods Lab is required in order to student teach. Students may repeat Methods Lab once if they fail to earn a B-; students failing Methods Lab the second time are subject to dismissal from the department.

ART HISTORY

An Art History major should maintain a minimum B- average in the major. A student who falls below this average is considered for dismissal from the major.

COMMUNICATION DESIGN

A student whose work remains poor after two mid-semester reviews and whose average is below B- in the major is considered for dismissal from the department.

Every consideration is given to special personal circumstances hampering the progress of a student. A student may be advised, after reviews, to repeat a semester, repeat a year, change major, or take supporting courses. In all cases faculty advising focuses on action that can best help the student graduate with a good standard of work.

A student who has been dropped from the department for poor performance can reapply with an improved portfolio. If the portfolio and discussion with the student demonstrates ability and commitment, the student may be re-admitted to the major.

ENVIRONMENTAL DESIGN

A student whose work remains poor after two mid-semester reviews, and whose average is below C in the major is considered for dismissal from the department.

Every consideration is given to special personal circumstances hampering the progress of a student. A student may be advised, after reviews, to repeat a semester, repeat a year, change major, or take supporting courses. In all cases faculty advis-

ing focuses on action that can best help the student graduate with a good standard of work.

A student who has been dropped from the department for poor performance can reapply with an improved portfolio. If the portfolio and discussion with the student demonstrates ability and commitment, the student may be re-admitted to the major.

FINE ARTS 2D

Any Fine Arts 2D student who receives more than one no credit in major courses in any semester or two no credit grades for the same course (fine arts elective or major requirement that is repeated) is considered for dismissal from the department. Such students meet with their advisor and the department chair to review the situation. The advisor, along with department chair, determines whether the student may be allowed to continue on probation or is dismissed from the department.

FINE ARTS 3D

Any Fine Arts 3D student who receives one no credit in a FA3D department required course in any semester, or two no credit grades for the same FA3D department required course (repeated) is placed on probation in the department. Such students meet with their advisor and the department chair to review the probational situation. If the student fails another required FA3D course while on probation, the advisor, along with the department chair, may then determine whether the student may be allowed to continue on probation or be dismissed from the department.

MEDIA AND PERFORMING ARTS

If a student is judged by a faculty member to be continually working below the expected level, he or she is asked to leave the department. Students are warned verbally and in the form of a letter; students are informed of dismissal verbally and in the form of a letter. Re-admittance after dismissal is left to the discretion of the faculty member.

Students are informed of Departmental Probation by written notice presented during a meeting with appropriate faculty members and the department chair. This meeting takes place the first week of the semester. The Associate Dean of

Academic Affairs is notified at that time of the student's probation, and is provided with all pertinent information by the department.

Students on departmental probation are notified in person by appropriate faculty and department chair, either of recommendation for Departmental Dismissal or lifting of departmental probation. This notice is given immediately following the student's end of semester review. At this point, the recommendation for departmental dismissal is forwarded to the Associate Dean of Academic Affairs, who reviews the evidence for dismissal and, in writing, notifies the student of the decision.

Students dismissed from a department have the right to appeal through the office of the Vice President for Academic Affairs. Students who have been dismissed from two departments are subject to academic dismissal from the school.

Graduation

GRADUATION POLICY

Students need to complete 132 credits for the BFA program. Each chosen concentration has specific department requirements that must be met. (See each department/concentration description in the catalog.)

Students who have completed the 132 credits and met all department requirements by the end of the spring semester participate in the commencement ceremony. Diplomas are mailed from the Registrar's Office by the end of the summer.

Students who are 3 or 6 credits short of completing graduation requirements after spring semester may participate in the commencement ceremony only if these courses are not in their major concentration. The remaining course(s) must be completed during the summer or the next semester that course is taught. Transcripts do not confirm graduation status until all course work for the BFA has been completed and documentation has been submitted to the Registrar's Office.

DEPARTMENTAL HONORS

Students whose work is judged exceptional in their major department are awarded Departmental Honors upon graduation.

GRADUATION WITH DISTINCTION

The highest honor which the college confers upon its graduates is Graduation with Distinction, representing outstanding achievement in course work across all departments. Students nominated must have received at least four honors grades, one of which must be in a Critical Studies course, prior to the final semester, and must also have been awarded Departmental Honors in their major.

Transfer Credit

The maximum number of transfer credits toward the BFA degree accepted by the college is 78: 45 maximum in the studio areas and 33 maximum in Critical Studies.

Students must have received a grade of C or better in courses acceptable for transfer. Courses taken through the college's Continuing Education Program prior to admission are subject to transfer credit review and restrictions.

STUDIO TRANSFER CREDIT

Students accepted to the Massachusetts College of Art are placed in studio courses based on the strength of their application portfolio. The number of possible transfer credits does not necessarily determine a student's class level.

Studio courses not used to fulfill specific departmental requirements are evaluated for elective credits based on the level of acceptance and faculty recommendations.

LIBERAL ARTS TRANSFER CREDIT

Transfer academic credits are determined by the Critical Studies department chair, and are commensurate with the level the student has reached at the previous college:

Completion of freshman year:	15 credits
Completion of 3 semesters:	18 credits
Completion of 4 semesters:	24 credits
Completion of 5 semesters:	27 credits
Completion of 3 or more years:	33 credits

Students accepted under the Commonwealth of Massachusetts Transfer Compact would be an exception to these levels.

PORTFOLIO CREDITS

A maximum of 15 portfolio credits may be granted for exceptional experience outside the classroom as evidenced by portfolio or resume. Credits granted for portfolio are included in the 45-credit-maximum studio-transfer allotment.

TRANSFER CREDIT FOR ENROLLED STUDENTS

An enrolled student who wishes to take courses at other institutions or through the Program of Professional and Continuing Education as part of their degree program must gain prior approval from the appropriate department chair.

COLLEGE BOARD ADVANCED PLACEMENT PROGRAM

A student who has received a score of 4 or 5 in the Advanced Placement examinations in academic subjects may receive transfer credit for an appropriate course. A score of 3 exempts the student from an equivalent course but does not grant credit; students must take another course in that area to fulfill distribution requirements. Elective studio credit is granted for scores of 4 or 5 in the General Studio or drawing AP exams.

COMMONWEALTH TRANSFER COMPACT

For students transferring from Massachusetts community colleges to public colleges and universities offering the baccalaureate degree.

Section I: Requirements for Transfer Compact Status

A student shall be eligible for Transfer Compact status if he/she has met the following requirements:

- Completed an Associate degree with a minimum of 60 credit hours exclusive of developmental coursework.
- Achieved a cumulative grade point average of not less than 2.0 (in a 4.0 system) at the community college awarding the degree.
- Completed the following minimum general education core exclusive of developmental coursework:

English Composition/Writing	6 credit hours
Behavioral and Social Sciences	9 credit hours
Humanities and Fine Arts	9 credit hours
Natural or Physical Sciences	8 credit hours
Mathematics	3 credit hours

The sending institution is responsible for identifying the transcript of each student who is a candidate for transfer under this compact.

Section II: Credits to be Transferred

The 35 credits in general education specified in Section I are applied toward the fulfillment of the receiving institution's general education requirements.

A minimum of 25 additional credits are accepted as transfer credits by the receiving institution. These credits may be transferred as free electives, toward the receiving institution's additional general education requirements, toward the student's major, or any combination, as the receiving institution deems appropriate.

Only college-level credits consistent with the standards set forth in the Undergraduate Experience recommendations are included under this compact. Credits awarded by the sending institution through CLEP, challenge examinations, and other life-experience evaluations for course credit may be included when the community college certifies that a student qualifies under this compact.

Section III: Credits Beyond the Associate Degree
To complete the baccalaureate degree, a student who transfers under this compact may be required to take no more than 68 additional credits unless:

- a: The student changes his or her program upon entering the receiving institution; or
- b: The combination of additional general education requirements, if any, and the requirements of the student's major at the receiving institution total more than 68 credits.

Under these circumstances, transfer students are subject to the same requirements as native students. (The term "native student" refers to students who began their undergraduate education at the baccalaureate institution.)

Section IV: Admission to Competitive Majors or Programs

If because of space or fiscal limitations the receiving institution does not admit all qualified applicants to a given major or program, the receiving institution uses the same criteria for applicants who are transfer students under this compact as it does for its native students.

Section V: Transfer Coordinating Committee

A Transfer Coordinating Committee, convened by the Higher Education Coordinating Council of the Commonwealth of Massachusetts, monitors use of the Transfer Compact, resolve appeals as they pertain to the provisions in this document, and collects and analyzes relevant data.

Section VI: Publication of Requirements

Each public college and university shall include in its official undergraduate catalog the provisions of the Commonwealth Transfer Compact. A transfer student may not be held to any degree requirements at the receiving institutions that were established less than three years prior to transfer admission.

Section VII: Transfer Records

The student with Transfer Compact status will be provided (by the receiving institution) with a list of courses to be fulfilled to earn a baccalaureate degree, no later than the end of the semester the student enrolls. With the agreement of the student, a copy will be provided to the Transfer Officer at the sending community college.

Section VIII: Transfer Officer

The President or Chancellor of each public institution of higher education will identify an individual who serves as that institution's Transfer Officer. The Transfer Officer's responsibility will be to assist students with transfer activities.

Section IX: Student Appeals

A student who believes that the provisions of this Compact have not been applied fairly to his/her transfer application has the right to appeal. Initially, differences of interpretation regarding the award of transfer credit shall be resolved between the student and the institution to which he/she is transferring. If a difference remains unresolved, the student shall present his/her evaluation of the situation to the institution from which the student is transferring. Representatives from the two institutions shall then have the opportunity to resolve the differences. Absent a satisfactory resolution, differences of interpretation may be presented to the Transfer Coordinating Committee.

Section X: Effective Date

The Commonwealth Transfer Compact took effect January 9, 1990.

Learning Disabilities Procedures

The Massachusetts College of Art recognizes federal mandate 504 which guarantees educational rights for the learning disabled.

Only students who have been professionally diagnosed as having learning disabilities through an established Individual Educational Plan (IEP) from high school or through a professional diagnosis are eligible for supportive services to complete their courses successfully at the Massachusetts College of Art. Undiagnosed learning disabled students must take the initiative in seeking professional diagnosis. Information on centers for diagnosing learning disability can be found in the Office of Academic Advising. Students are strongly advised to complete diagnostic procedures before courses begin in order to be properly prepared for class.

Students who have been professionally diagnosed and documented for learning disability may then request assistance from the Associate Dean of Academic Affairs who will set up meetings with the faculty of the student's courses in order to arrange the proper learning procedures for that student. Students should take the initiative to meet with instructors before or at the beginning of the semester. Learning procedures available to professionally-diagnosed learning-disabled students may include the following: reduced course load; untimed testing; oral testing; taking exams on word processors; tape-recording lectures; note-takers; readers; subjective/objective testing adjustment; deadline flexibility.

Appropriate procedures for each such student are determined with the participation of the instructor and the recommendation from the diagnostic report. In the event of disagreement between instructor and student, the issue should be referred to the Vice President for Academic Affairs for resolution.

Confidentiality of Student Records

The Family Educational Rights and Privacy Act of 1974, as amended, is a Federal Law which states (a) that a written institutional policy must be established and (b) that a statement of adopted procedures covering the privacy rights of students be made available. The law provides that the institution will maintain the confidentiality of current and former students' records.

Massachusetts College of Art accords all the rights under the law to students who are declared independent. No one outside the institution shall have access to student educational records nor will the institution disclose any information from students except to personnel within the institution, to officials of other institutions in which the student seeks to enroll, to persons or organizations providing students financial aid, to accrediting agencies carrying out their accreditation function, to persons in compliance with judicial order, and to persons in an emergency in order to protect the health or safety of students or other persons. All these exceptions are permitted under the Act.

Within the MassArt community, only those members, individually or collectively, acting in the students' educational interest are allowed access to student education records. These members include personnel in the Registrar's, Academic Advising, Business, Financial Aid, and Admissions Offices, the staff of the Offices of Student Affairs, and faculty within the limitations of their need to know as determined by the President of the college.

The institution must provide the Directory Information in accordance with the provisions of the Act. Directory Information is defined as follows: student name, address, telephone number, place of birth, major field of study, dates of attendance, degrees and awards received, most recent previous educational agency or institution attended by the student, participation in the officially recognized activities and sports, and weight and height of members of the athletic teams. Students may withhold Directory Information during fall registration by simply checking off the appropriate box on the registration form. Once a student agrees to release Directory Information, the college must disseminate this information to anyone who requests it. Request for non-disclosure will be honored by the institution for only one academic year; therefore authorization to withhold Directory Information must be filed annually during the registration period.

The law provides students with the right to inspect and review information contained in their education records, to challenge the content of their education records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in

their files. In addition, the college will provide an explanation of the records. The Vice President of Student Affairs has been designated by the institution to coordinate the inspection and review procedures for student education records which include admissions, personal, academic, and financial files, and academic, cooperative education, and placement records. Students wishing to review the education records must make a written request to the Registrar. Copies of the records covered by the Act, made at the student's expense at prevailing rates, will be made available within forty-five days of the request.

Education records do not include records of instructional, administrative, and educational personnel (which are the sole possession of the maker and are not accessible or revealed to any individual except a temporary substitute), records of the law enforcement unit, student health records, employment records, or alumni records. Health records, however, may be reviewed by physicians of the student's choosing.

Students may not inspect and review the following as outlined by the Act: financial information submitted by their parents; confidential letters and recommendations associated with admissions, employment or job placement, or honors to which they have waived their rights of inspection and review; or education records containing information about more than one student, in which case the institution will permit access only to that part of the record which pertains to the inquiring student. The institution is not required to permit students to inspect and review confidential letters and recommendations placed in their files prior to January 1, 1975, provided those letters were collected under established policies of confidentiality and were used only for the purposes for which they were collected.

Students who believe that their education records contain information that is inaccurate or misleading, or is otherwise in violation of their privacy or other right, may challenge these records by first discussing their problems informally with the director of the office that maintains the records. If the director's decision is in agreement with the student's request, the appropriate records will be amended. If not, the student will be notified within a reasonable period of time that the records will not be amended; the student then has the right to request a formal hearing.

Student requests for a formal hearing must be made in writing to the Vice President of Student Affairs, who will, within ten days after receiving said request, inform the student of the date, time, and place of the hearing. Students may present evidence relevant to the issues raised and may be assisted or represented at the hearing by one or more persons of their choice, including attorney, at the student's expense. The hearing panel which will adjudicate such challenges will be the Vice President of Student Affairs, or designee, and the Vice President of Administration and Finance, or designee.

Decisions of the hearing panels will be final and will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions, and will be delivered to all parties concerned. The education records will be corrected or amended in accordance with the decisions of the hearing panels. If the decisions are unsatisfactory to the student, the student will be notified of their right to place, with the education records, statements commenting on the information in the records, or statements setting forth any reasons for disagreeing with the decisions of the hearing panels. The statements will be placed in the education records, maintained as part of the permanent records, and released whenever the records in question are disclosed.

Students who believe that the adjudication of their challenge was unfair or not in keeping with the provisions of the Act may request, in writing, assistance from the President of the institution to aid them in filing complaints with The Family Education Rights and Privacy Act Office (FERPA), Department of Education, Room 4074, Switzer Building, Washington DC. 20202.

Revisions and clarifications are published as experience with the law and institution's policy warrants, and this policy statement is published annually by the college in the Student Handbook.

The college maintains a system for the destruction of non-academic records, but once students have requested access to their education records, such student records cannot be destroyed until inspection and review have been provided.

All institutions subject to the provisions of the Act are required to maintain records of requests and disclosures of personally identifiable infor-

mation. The records and request, whether granted or not, shall include the names and addresses of the person(s) who requested the information and their legitimate interests in the information. Records of requests and disclosures need not be maintained for:

- a: those requests made by students for their own use;
- b: those disclosures made in response to written requests from students;
- c: those made by school officials;
- d: those specified as Directory Information.

The records of disclosures and requests for disclosures are considered a part of the student's educational records; therefore, they must be retained as long as the education records to which they refer are retained by the institution. The records of requests and disclosures must be maintained in a form which permits students, responsible institutional officials, and Federal auditors to inspect them.

Regulations

Each student enrolled at the Massachusetts College of Art is subject to certain rules and regulations as stated in the Student Handbook and handbooks published for the graduate programs. These handbooks are distributed to students at the beginning of each academic year.

ART EDUCATION GRADUATE PROGRAMS

Grading System

The Art Education department uses a standard letter grading system of Honors, A, A-, B+, B, B-, C+, C, C-, or (F) Fail. However, studio courses from other departments are graded on the Pass/Fail system. In both systems, work must be equal to a B or better to successfully complete the course. Students completing 80% of their course work in a given course may request an Incomplete. Unless an extension is granted in writing by the professor, students must resolve all incompletes by the middle of the following semester, or the grade will convert to a failing one.

REGISTRATION

Art Education graduate students must register on a continuing basis for the fall and spring semesters of each academic year until they complete the program, unless granted a formal leave-of-absence. MSAE Research students who have completed all of the requirements for their degree except the thesis are expected to register on a continuing student basis until the thesis is completed and reviewed.

Leave-of-Absence, Withdrawal, Re-admission

The graduate program adheres to general college policies regarding leave of absence, withdrawal, and re-admission. Graduate students requesting such actions should obtain the appropriate forms from the office of the Graduate Dean. Art Education graduate and certificate students are limited to two semesters leave-of-absence during their course of studies.

Unless granted an official leave-of-absence, a student who fails to register is considered to have withdrawn from the program. If the student leaves the college within a term, he or she must withdraw formally to receive any applicable refund and to avoid the posting of no-credit grades on the records. A student who is on leave-of-absence or who has withdrawn from the program is not entitled to the use of the library, studio space, other college facilities, or to faculty time.

Academic Standing

A student must make satisfactory or reasonable progress toward completion of a degree or program within the maximum time allotted for that program: MSAE – 5 years, Teacher Certification – 3 years. These time limits may be extended only on petition to the department and Graduate Dean. An approved leave of absence extends the maximum time for a period equivalent to the leave.

ACADEMIC STANDING IN THE MSAE PROGRAM

A student in the MSAE program is expected to earn evaluation of B or better in all course work

and a passing grade on the comprehensive exam. A student who receives a grade in any course of B- or lower is placed on academic probation. Any student on academic probation in any two semesters is subject to review for academic dismissal by the department and the Graduate Dean.

Students may repeat a course in which they received an unsatisfactory evaluation only once. All core course work in the program must be satisfactorily completed before the student becomes eligible to take the comprehensive exam.

ACADEMIC STANDING IN THE TEACHER CERTIFICATION PROGRAM

Students in the Teacher Certification Program are expected to maintain a grade average of B or better; any student whose grade average falls below a B in any one semester, or who receives a B- or lower in any course, is placed on academic probation. Any student on academic probation in any two semesters is subject to review for academic dismissal by the department and the Graduate Dean.

A student receiving an unsatisfactory evaluation in any course may repeat that course only once.

All pre-requisite courses must be satisfactorily completed before the student can register for Methods Lab. Prior to registering for this course, the student's records are reviewed by department faculty according to State Department of Education standards 1-5. Students considered deficient in the required studio competencies may be advised to register for course work in excess of the necessary program credits in order to qualify for entrance into the Methods Lab course and student teaching.

Students must receive an evaluation of B or better in the Methods Lab course in order to receive a student teaching assignment and complete the program.

COMPREHENSIVE EXAMINATION

Students who have satisfactorily completed all core course work in the MSAE program become eligible to take the required Comprehensive Examination. MSAE Research students must successfully complete the Comprehensive Examination prior to the submission of a thesis proposal. In both the Research and Artist/Teacher

programs, students are allowed a maximum of two opportunities to re-write unsatisfactory portions of the completed examination. Students who receive two or more unsatisfactory evaluations in the first writing are not allowed to complete any portion or to complete the program.

MID-SEMESTER WARNING

A mid-semester warning alerts the student and advisor that the student appears to be having difficulty with the course and may not pass.

ACADEMIC PROBATION/DISMISSAL

A student who is not achieving a consistent level of professional development in the program is subject to review for academic dismissal by the department and the Graduate Dean.

Any student who receives an NC/F evaluation in any course is placed on academic probation. Students who receive one or more NC/F evaluations in any two semesters are reviewed for academic dismissal.

Any student who is placed on probation or who is being considered for academic dismissal is notified in writing by the Dean. Every effort is made to help the student resume satisfactory progress in the program.

RIGHT OF APPEAL

Any student who wishes to appeal an academic decision of dismissal may request a hearing by writing to the Graduate Dean.

Transfer Credit

A maximum of 6 graduate credits earned prior to matriculation may be transferred toward Art Education core courses. Students transferring with MFA degrees earned within the past five years may be granted up to 12 transfer credits toward the studio component of the MSAE Artist/Teacher track. Students transferring from MassArt's Teacher Certification program to the MSAE may apply up to 15 credits of core requirements toward the MSAE degree. In all cases, transfer credit must be approved by the program advisor and the Graduate Dean.

Assistantships

MSAE and TC students are eligible to apply for paid graduate assistantships during any semester of the program. Depending on the particular assistantship, students work five to ten hours per week; possible assistantships include work with Saturday Studios, the department's media lab, or the Exhibitions Program.

Graduation

All requirements of the MSAE Program must be completed in order for a student to participate in graduation and receive a diploma.

THE MFA PROGRAM

Credit and Evaluation

COURSE LOAD

Students in the MFA program are expected to fulfill a two year residency, to attend two years full-time to complete the program.

The normal full-time graduate load is 30 credits per academic year, 15 credits per semester. A minimum of 12 credits a semester is considered full-time. Some students carry 12 credits during each semester of the two year residency and register for electives during the summer sessions immediately before and between the two academic years of formal residency.

Graduate students should not carry more than the normal 15 credit full-time load.

A student may drop below the 12-15 credit full-time load and extend the program beyond the two year residency only with the approval of the Graduate Dean and the department.

CONTINUING REGISTRATION

Unless granted a formal leave-of-absence, MFA students register on a continuing basis for the fall and spring semesters of each academic year until the program is completed. Students must register for a minimum of six credits in the studio major in each semester until the thesis is completed in order to receive studio space in the program. Major studio credits beyond the twenty-four required for the degree are in excess of the sixty credits required to complete the program.

A student who has completed the requirements for the major studio including the thesis, and has only elective courses to complete, need not register for the major studio, but will not be assigned studio space.

EVALUATION

Informal reviews of student work occur throughout each semester. Course credit at the end of each semester is granted by the appropriate course instructors and the MFA studio advisors. Credit for major projects is based on recommendations by review boards conducted at the end of each semester by advisors, departmental faculty, and invited outside professionals.

INDEPENDENT STUDY, DIRECTED STUDY, CROSS-REGISTRATION

If a course suitable for graduate level work or appropriate to a student's need is not available during a given semester, the student may undertake an independent study for studio elective credit or in Art Education. Students who have a substantial background in art history have available a Directed Study option. Students interested in cross-registration at other institutions should consult the Pro-Arts Consortium office for information.

CHANGE OF MAJOR

The college recognizes that some students may change the focus of their work during the course of their study and may wish to move formally from one department to another. Such students must petition the Graduate Dean and must be admitted formally by the new department. Recommendations will be sought from the major advisors and from the chairs of both the original and the new departments before a change of major is approved. A change of major may result in additional semesters of work being required to complete the degree.

Grading System

The MFA Program uses a pass/no credit grading system, as follows:

P – Pass: The designation signifying successful completion of the course requirements.
INC – Incomplete: A temporary designation meaning all course requirements are expected be

met by the subsequent mid-semester. If the student does not resolve the incomplete or request an extension from the professor in writing by the subsequent mid-semester, the incomplete reverts to a no credit

W – Withdrawal: Signifies that the student withdrew from the course before mid-semester. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on the permanent record.

NC – No Credit: Signifies that the student's work was not acceptable in the course and therefore credit cannot be granted.

The designations of "INC", "NC", and "W" remain on the student's transcript while he/she is in the program, but do not appear on the final transcript after the degree is awarded.

Although the undergraduate Critical Studies, Design, and Art Education departments use letter grades, MFA students are evaluated in these courses according to the pass/no credit system, in order to maintain consistent evaluation.

COURSE EVALUATIONS

Students may request course evaluations for any course taken at the college. The student must provide the faculty member with the evaluation form—which is available in the Registrar's office—prior to the end of the Add/Drop period of the semester in which the class is taken. Course Evaluations are submitted to the Registrar's Office by the faculty member with the grade sheets for the semester. Information provided on them is not added to the student's transcript; however, the form is kept in the student's permanent file and copies of all Course Evaluations are sent with all transcripts requested. Evaluations are intended to provide a description of the student's achievement in the course; they should address the student's attendance, class participation, motivation, the work produced, and the student's progress and technical expertise in the subject area. Letter grade equivalents are not given for Pass/No Credit courses.

Leave-of-Absence, Withdrawal, Re-admission

The MFA program adheres to general college policies regarding leave-of-absence, withdrawal, and

re-admission. Graduate students requesting such actions should obtain the appropriate forms from the office of the Graduate Dean.

Unless granted an official leave-of-absence, a student who fails to register is considered to have withdrawn from the program. A student leaving the college within a term, must withdraw formally to receive any applicable refund and to avoid the posting of no credit grades on the records. A student who is on leave-of-absence or has withdrawn from the program is not entitled to use of the library, studio space, other college facilities, or to faculty time.

Academic Standing

ACADEMIC GOOD STANDING

Students are expected to receive an evaluation of P (Pass) in all courses, representing the review committee's recognition of professional achievement in the major field.

A student must make satisfactory or reasonable progress toward completion of a degree program within the two-year time allotted to the MFA. The time limit may be extended only on petition to the department and the graduate dean. An approved leave of absence extends the maximum time for a period equivalent to the leave.

MID-SEMESTER WARNING

A mid-semester warning alerts the student and advisor that the student appears to be having difficulty with course and may earn a NC grade.

ACADEMIC PROBATION

A student who is not achieving a consistent level of professional development in the program is subject to review for academic dismissal by the department and the Graduate Dean.

Any student who receives an NC evaluation in any course is placed on academic probation. Students who receive one or more NC evaluations in any two semesters are reviewed for academic dismissal.

Students on academic probation may not receive teaching assistantships.

Any student who is placed on probation or who is being considered for academic dismissal is noti-

fied in writing by the Graduate Dean. Every effort is made to help the student resume satisfactory progress in the program.

Transfer Credit

Transfer credit at the graduate level is limited to 6 credits.

To be transferable, courses must have been taken at the graduate level and must carry a grade of B or better.

MFA transfer credit may not be granted for: foreign language study, work in non-credited institutions, work done as a "special student" at MassArt or another institution, or work done out-of-residence during the program except with the prior approval of the advisor and Graduate Dean.

All recommendations for transfer credit must be reviewed for final decision by the Graduate Dean.

Assistantships

The college awards three different types of assistantships to MFA students: technical, administrative, and teaching. All assistantships are assigned as either quarter, half, or full assistantships; the award amount is based on the number of hours of work per week (2.5 to 10 hours). All assistantships are awarded by the Graduate Dean and are made according to student need and ability, as well as departmental needs and budgetary allotments. While most MFA students will receive at least one assistantship for which they are qualified during their second year, there is no guarantee that a student will be awarded an assistantship.

Graduation

All requirements of the MFA Program must be completed, including the thesis exhibition or project and the documentation of the thesis, in order for a student to participate in graduation and receive a diploma.

financial information

ANNUAL TUITION & FEE CHARGES, 1996-97 *

Undergraduate/Residents of Massachusetts/full-time	\$4,034.00
Undergraduate/New England Regional Student Program/full-time	\$4,728.00
Undergraduate/Out-of-State/full-time	\$9,278.00
M.F.A., M.S., Teacher Certification/full-time	\$5,100.00 - \$5,700.00
Graphic Design Certificate, Continuing Education/per course	\$454-\$679

* does not include health insurance, orientation fees, or registration fees

Tuition charges are subject to review by the Higher Education Coordinating Council and are subject to change.

DORMITORY CHARGES 1996-97

Smith Hall	\$5,708.00
Baker Hall	\$5,456.00 D/ \$5,814.00 S

UNDERGRADUATE TUITION & FEE SCHEDULE, FALL SEMESTER 1996

	Full-Time 12 or more credits	3/4 Time 9 credits	1/2 Time 6 credits	1/4 Time 3 credits
I Tuition (Based on Residency Status)				
A. In-State	\$ 695.00	\$ 521.25	\$ 347.50	\$ 173.75
B. Non-Resident	3,317.00	2,487.75	1,658.50	829.25
C. NEBHE	1,042.50	781.88	521.25	260.63
II Comprehensive Semester Fee	232.00	174.00	116.00	58.00
III Orientation & Commencement Fee	95.00	95.00	95.00	95.00
IV Assessment Fee	1,090.00	1,090.00	765.00	765.00
V Insurance Fee	430.00	430.00	0.00	0.00

BILLING CRITERIA

- I Tuition** – Charged to every student based on residency status and day credit load.
- II Comprehensive Semester Fee** – Charged to every student based on day credit load.
- III Orientation and Commencement Fee** – Charged for the first day semester only (and any semester readmitted to MCA).
- IV Assessment Fee** – Charged to every student based on day credit load.
- V Insurance Fee** – Mandatory, every student enrolled in 9 credits or more, must either enroll in State insurance or submit and insurance waiver.

COMPONENTS OF UNDERGRADUATE STUDENT FEES, FALL SEMESTER 1996

Comprehensive Semester Fee	
Career Resources Fee (Placement)	\$ 2.00
Educational Services/Breakage Fee	125.00
Exhibitions Fee	15.00
Health Fee	5.00
Library Fee	17.50
Museum Fee	2.50
Student Activity Fee (Leisure)	10.00
Student Center Fee	10.00
Student Government Association Fee	35.00
Visiting Artist Fee	10.00
	\$ 232.00

Orientation and Commencement Fee

Orientation Fee	45.00
Commencement Fee	50.00
	\$ 95.00

Insurance Fee

Insurance Premium	425.00
Insurance Administration Fee	5.00
	\$ 430.00

Dormitory Fee

Dorm – Activity	6.00
Dorm – Damage	50.00
Dorm – Dining	943.00
Dorm – Housing Smith Hall	1,855.00
Dorm – Housing Baker Hall – S	1,908.00
Dorm – Housing Baker Hall – D	1,735.00

Total – Smith Hall	\$ 2,854.00
Total – Baker Hall – S	\$ 2,907.00
Total – Baker Hall – D	\$ 2,734.00

\$50 Late Fee – Charged to all students going through late registration, regardless of the cause.

\$25 Returned Check Fee – Charged for each check returned from the bank as unacceptable.

COMPONENTS OF GRADUATE & CONTINUING EDUCATION COURSE CHARGES, FALL SEMESTER 1996

Graduate Tuition	\$ 180/credit	Lab Fees by Department for each 3-credit course (Graduate & Continuing Education):	
Undergraduate Tuition	135/credit	Art Education	\$ 20.00
Pass through Fee	8/credit	Critical Studies	20.00
Registration Fee/semester	25.00	Communication Design	20.00
Student Government Fee/semester (MFA, MS, TC)	31.00	Environmental Design (except computer courses)	20.00
		Film, Photography, and Video	150.00
Miscellaneous Fees:		Studio for Interrelated Media	35.00
Student Teaching		Fine Arts 3D	90.00
(during teaching semester only)	\$ 75.00	Fine Arts 2D (except Printmaking)	35.00
Continuing Student		Printmaking	70.00
(MFA/MS thesis work only)	100.00	Studio Foundation	35.00
Commencement		Computer Courses	250.00
(MFA/MS first semester)	50.00	Major Studio/M.F.A.	60.00
Returned Check	15.00		
Late Registration	20.00		

SAMPLE BUDGETS FOR FULL-TIME STUDENTS (NINE MONTHS)

	BFA Mass Resident dormitory	BFA Mass Resident with parents	BFA Mass Resident off-campus	BFA Out-of-State dormitory	Graduate off-campus
Tuition and Fees	\$ 4,034.00	\$ 4,034.00	\$ 4,034.00	\$ 9,278.00	\$ 5,700.00
Health Insurance	430.00	430.00	430.00	430.00	430.00
Dormitory	5,532.00			5,532.00	
Living Allowance		2,200.00	8,200.00		8,200.00
Art Supplies (estimate)	2,000.00	2,000.00	2,000.00	2,000.00	2,000.00
Total	\$11,996.00	\$ 8,664.00	\$14,664.00	\$ 17,240.00	\$ 16,330.00

Billing Information

Student billing is based upon the student's residency status, the number of credits for which the student has registered, and the appropriate program fees. Bills are mailed in July and November for the fall and spring semesters, respectively. Payment is normally due three weeks after the bills are issued (please refer to the student calendar for specific dates). Student accounts not cleared within the specified time frame result in the non-approval of the student's course schedule. If this occurs, a student must re-select courses during late registration to attend school. There is no guarantee that the courses originally requested will be available. A final statement of the student's account is generated at the end of the add/drop period, reflecting all adjustments made to a student's account and schedule. The add/drop period is the final opportunity for any course changes.

Payment Plans

The college offers two payment plans, Academic Management Services and Tuition Management Systems. These payment options enable families to spread all or part of the annual expenses over equal, monthly payments.

Refund Policies

Tuition and Fees: The Massachusetts College of Art has two refund schedules for students who withdraw or take an approved leave of absence, one for first time students and one for continuing students. A first-time student is defined as any matriculating student enrolled in their first semester of classes. A continuing student is any matriculating student enrolled for their second semester or after.

The following policy is in effect for the refund of tuition and fees to all first-time students enrolled in a Degree or Certificate Program of study at the Massachusetts College of Art. This policy applies to tuition, room, board, fees, and other charges (except application fees).

Any first-time student who has paid their tuition and fees prior to the opening of school, and completes a Leave of Absence or Withdrawal form before the first day of class, will be entitled

to a full refund of tuition and fees less an Administrative Fee of \$100.

First-time students who leave or withdraw through established procedures after the opening of school are subject to the following refund schedule:

- Withdrawal before the start of the second week – 90% refund of tuition and fees
- Withdrawal before the start of the third week – 80% refund of tuition and fees
- Withdrawal before the start of the fourth week – 80% refund of tuition and fees
- Withdrawal before the start of the fifth week – 70% refund of tuition and fees
- Withdrawal before the start of the sixth week – 60% refund of tuition and fees
- Withdrawal before the start of the seventh week – 60% refund of tuition and fees
- Withdrawal before the start of the eighth week – 50% refund of tuition and fees
- Withdrawal before the start of the ninth week – 40% refund of tuition and fees
- Withdrawal before the start of the tenth week – 40% refund of tuition and fees
- Withdrawal from the start of the tenth week to the end of the semester – 0% refund of tuition and fees

Refunds due to the student may be returned to the Title IV program if applicable.

The following policy has been adopted for the refund of tuition and fees for all continuing and readmitted students:

A continuing or readmitted student who has paid his/her tuition prior to the opening of school and who notifies the college in writing by completing the Leave of Absence/Withdrawal Form before the first day of classes that he/she will not be attending any classes is entitled to a full refund of all tuition and fees. Refunds are processed after the add/drop period and are based on each student's registration status, as determined by the Registrar.

Continuing students who leave or withdraw through established procedures after the opening of school are subject to the following refund schedule:

- Withdrawal before the start of the second week – two-thirds (66%) refund of tuition only
- Withdrawal before the start of the third week – one-half (50%) refund of tuition only
- Withdrawal before the start of the fourth week – one-thirds (33%) refund of tuition only
- Withdrawal after the end of the third week – no refund.

If a student has had a medical, psychological, or emotional crisis that would force him/her to withdraw from college and thereby not complete their course work, that student should not forfeit any fee monies. In the event of such an occurrence, the student receives a fee credit to be used within two semesters after the leave. If the student does not use the fee credit by enrolling in school within two semesters the credit is lost. Tuition and dorm charges cannot be credited in this manner. This policy only affects the fee portion of the student's bill. A written statement from the appropriate medical or psychiatric staff must be sent directly to the Associate Dean of Student Affairs in certifying this request for fee credit.

It is the student's responsibility to comply with college policy on the Leave of Absence/Withdrawal procedure. Leave of Absence/Withdrawal forms are available in the Registrar's office.

Dormitory: The college requires a \$300 dormitory deposit with the application for college housing. The following policy has been adopted regarding refund of this deposit:

If the college cannot offer the student a space in college housing, 100% refund.

If the student withdraws from housing 60 days or more before the formal opening of the residence hall, 100% refund minus a \$25 administrative processing fee.

If the student withdraws from housing between 30 and 59 days prior to the formal opening of the residence hall, 50% refund of the deposit.

If the student withdraws from housing less than 30 days prior to or anytime after the formal opening of the residence hall, no deposit refund.

If a student withdraws from the dormitory during the semester, he/she will receive a pro-rated refund of the dormitory charges minus the \$300 deposit provided that the student notifies the

housing office thirty days prior to the termination and the college is able to fill the vacancy in the dormitory.

New England Regional Student Program

Students who are legal residents of any one of the other five New England states may be eligible for reduced tuition under the New England Regional Student Program. Students are eligible if applying for a program of study not offered in a public college in their home state or if a degree program is offered under the Regional Student Program at both an in-state and an out-of-state institution, and MassArt is nearer to the student's legal residence. RSP students pay 125% of in-state tuition charges.

Contact your guidance counselor, MassArt's Admissions Office, or the New England Board of Higher Education (45 Temple Place, Boston MA 02111, 617-357-9620) for a listing of currently-approved majors and further information on the Regional Student Program.

Tuition Waivers

State Employees Tuition Waiver: According to the Systemwide Tuition Remission Policy for Higher Education, tuition remission may be provided to eligible state employees, their spouse and dependent children based on guidelines established by the Higher Education Coordinating Council. Students receiving tuition remission benefits may be exempt from all or partial tuition. Students are responsible for all other education costs including fees, books, living expenses, etc.

Senior Citizen Tuition Waivers: According to the guidelines established by the Board of Regents, any eligible person over 60 years of age may attend classes in the funded college tuition-free. Senior citizens may attend classes in the Continuing Education Program tuition-free provided that there are sufficient tuition paying students enrolled to bear the cost for instruction. Tuition free enrollment is granted to senior citizens in such continuing education courses on a space available basis.

National Guard/Veterans Exemption: Students who have served in the armed forces or are active members of the National Guard may be entitled

to receive tuition remission benefits equal to the cost of tuition.

Students are responsible for all other educational costs including fees, books, living expenses, etc.

Higher Education Coordinating Council Policy and Regulations for In-State and Out-of-State Residency Classification for Admissions and Tuition and Other Charge-Differential Purposes

CLASSIFICATION

It is the policy of the Higher Education Coordinating Council to grant in-state status for admission, tuition, and other charge-differential purposes in the following cases at all public institutions of higher education:

a. Where a student is financially dependent upon a parent, parents, or spouse who has maintained a domicile in Massachusetts for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester; provided further, that such financial dependence has existed for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester. The person the student is claiming Massachusetts domicile through must sign the student's petition for in-state status.

b. Where a student is financially independent, and has maintained a domicile in Massachusetts for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester; provided further, that such financial independence has existed for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester.

c. Where a student is the spouse or dependent child of a full-time employee of the Higher Education Coordinating Council or a public institution of higher education.

d. Where a student is a full-time employee of the Higher Education Coordinating Council or a public institution of higher education in Massachusetts, or a graduate assistant (if the

institution designates graduate assistants as eligible for in state tuition).

e. Where a student is a full-time member of the Armed Forces of the United States and is stationed and residing in the Commonwealth of Massachusetts.

i. dependent spouse of full-time members of the Armed Forces of the United States, stationed and residing in the Commonwealth of Massachusetts shall be granted in-state status.

ii. dependent children of full-time members of the Armed Forces of the United States are eligible for in-state status commencing with the academic period following the parent being stationed and residing in Massachusetts.

f. Where a student holds an immigrant visa or non-immigrant visa A (i), (ii) or G (i), (ii), (iii) or (iv) he/she is eligible for classification as a resident student for tuition purposes if he/she meets the one continuous calendar year residency requirement and visa status does not preclude the capacity to remain in the United States without applying for an extension of stay.

g. A refugee designated as such under federal law is eligible for classification as a resident student for tuition purposes if he/she meets the one continuous calendar year residency requirement.

h. Where a student marries a financially independent domiciliary of Massachusetts he/she shall be eligible for in-state status commencing with the academic period following the marriage.

2. It is the policy of the Higher Education Coordinating Council to attribute out-of-state status for admission, tuition, and other charge-differential purposes in all other cases including:

a. Foreign students in the United States on temporary student status are not eligible for classification as a resident student for tuition purposes. An individual's immigration status will not preclude the award of in-state status if that individual has the legal capacity to remain permanently in the United States without applying for an extension of stay (see 1f.)

b. A student having his domicile elsewhere than in Massachusetts shall not be eligible for classification as a Massachusetts student for tuition purposes except as herein provided. The filing of income tax returns based on residency in another state in recent years by student or parents if

student is a dependent shall be evidence of domicile elsewhere than in Massachusetts.

c. Receipt of any type of financial aid (loan, scholarship, grant) from a state other than Massachusetts.

d. In-state status is lost at any time a financially independent student or the spouse who the student receives in-state status through establishes a domicile outside the state of Massachusetts. The student shall be assessed out-of-state tuition and charges six months after the student or his or her spouse moves out of state. If the parent(s) through whom the student has attained in-state status establishes a domicile in another state, the student shall remain eligible for in-state status as long as the student is enrolled in a degree program for continuous academic periods until the degree is obtained.

DETERMINATION OF CLASSIFICATION

1. An initial determination of in-state status for admission, tuition and other charge-differential purposes is made by the institution at the time a student's application for admission is under consideration at which time the student seeking in-state status should file a petition for in-state classification for admissions, tuition, and other charge-differential purposes. The determination made at that time, and any determination made thereafter, shall prevail for each subsequent semester unless the determination is successfully challenged.

2. A student may request a determination or a re-determination of his or her status by filing a Petition for In-State Classification for Admission, Tuition, and other Charge-Differential purposes (hereinafter referred to as petition). A student must meet the requirements for in-state status and submit a completed petition (including all documents required therein) by the last day of late registration for the semester the student wishes to be classified as in-state. No change in status requested by the student shall be given retroactive effect prior to the semester for which a timely petition was filed. Only one petition per semester may be filed by a student. Any student who does not file a petition for in-state classification shall be charged tuition and charges as an out-of-state student.

3. In determining domicile, the institution shall take into consideration, but shall not be limited to, the following criteria as they pertain to the individual case. These criteria must be met at least twelve (12) months prior to the announced closing application date and/or the last day available for registration for the forthcoming semester by the student or by the person the student is relying on to claim in-state status.

a. Owning or renting and occupying real property in Massachusetts as one's residence on a year-round basis.

b. Maintaining a substantially uninterrupted presence within Massachusetts for twelve (12) consecutive months including those months when the institution is not in regular session.

c. Maintaining within the State of Massachusetts all or substantially all personal possessions.

d. Paying Massachusetts income tax on all earned taxable income, including all taxable income earned outside the state.

e. Giving Massachusetts as the home address on federal and state income tax forms.

f. Registering all owned motor vehicles in Massachusetts in accordance with Massachusetts law.

g. Possessing a valid driver's license, if licensed, in accordance with Massachusetts law.

h. If registered to vote, being so registered in Massachusetts; transferring voter registration to Massachusetts at the earliest legally permissible date.

N.B. The documentation offered in these instances may be required to be in affidavit form.

4. A student requesting a determination of in-state status who asserts that he or she is financially dependent upon a parent(s) or spouse domiciled in Massachusetts or who asserts that he or she is financially independent will be required to produce by affidavit, in addition to other proof, documentation of the student's earnings for the year immediately prior to and including the last day of late registration to the semester for which the determination is requested. Such documentation shall include relevant income tax returns, statements from employers, and/or federal and state withholding forms. An affidavit showing all

expenses of the student for the same period must also be submitted. The student shall provide such additional documentation and information as the institution may request.

5. The burden rests upon the student to demonstrate to the satisfaction of the institution that an in-state classification is appropriate.

6. In the event that inaccurate, false, and/or misleading information is presented, the institution, may at its discretion, revoke any subsequent assignment of in-state status. In such case the student shall, at a minimum, be required to pay all cost differentials between in-state and out-of-state status beginning with the semester for which in-state status was obtained. In the event in-state status is assigned as a result of administrative or clerical error, the institution may, at its discretion, revoke this assignment. In such case the student may be required to pay all cost differentials between in-state and out-of-state status beginning with the semester for which in-state status was erroneously assigned.

In addition, any misrepresentation, omission or incorrect information contained in a student/applicant affidavit for in-state tuition or on an appeal petition which is stated accurately would be the basis for denial or in-state tuition shall be cause for dismissal or other disciplinary action with no right to a tuition refund. The institutions reserve the right to take any and all actions permitted by law in connection with false representations made in the application process.

7. A determination of in-state status is valid only if a student actually enrolls in the semester for which he or she applied. Determinations which are made in cases where the student does not actually enroll are not valid for a subsequent semester (with respect to which all requirements must be independently satisfied and a new and timely petition submitted).

8. A student shall notify the institution in writing within fifteen (15) days of any change or circumstances which may alter his or her in-state classification. Additionally, upon request of the institution, a student shall provide information requested pertaining to the proper continuance of his or her in-state classification.

APPEALS

1. A student who has been denied in-state classification following the submission of a petition may request a personal interview with a campus classification officer (or his or her designee) in order to present any and all evidence relevant to the student's classification, and to answer questions which may have been raised about his or her status. Such request must be in writing and must be received by the institution no later than ten (10) days from the date of the institution's written denial of the petition.

2. If the decision of the campus classification officer is adverse to the student, a written appeal may be filed with the president of the institution. Such written appeal must be received in the president's office no later than fifteen (15) days from the date of the written adverse decision of the campus classification officer, and must set forth in detail all facts, and arguments upon which the appeal is based. The written appeal shall be considered by the president or the president's designee who shall review the appeal and pertinent documents and issue a written decision in the case which shall be final and binding.

3. Unless otherwise specifically requested by the president or the president's designee, information and arguments not presented by the student to the campus classification officer shall not thereafter be considered on appeal. Insofar as the burden of proof rests upon the student, failure to provide complete and timely responses to requests for information by the institution may result in a denial of the appeal.

DECISIONS

Decisions on requests for re-determination may require an extended period of time. It is hoped that a decision in each case will be made within ninety (90) days of a request for re-determination. During this period of time, or any further period of time required by the Institution, fees and charges based on the previous determination must be paid. If the determination is changed, any excess fees and charges will be refunded.

1. Academic Period – a term or semester or in an academic year as prescribed by the Education Coordinating Council or institutional board of trustees whichever the case may be.

2. Domicile – a person's permanent place of abode, there must exist a demonstrated intent to live permanently in Massachusetts and a legal ability under federal and state law to reside permanently in the state. For purposes of this policy, only one (1) domicile may be maintained at a given time.

3. Financially Dependent – a student who receives half or more than half of his or her support from another person or persons, or who appears as a dependent on the federal or state income tax return of any other person.

4. Financially Independent – a student who receives less than half of his or her support from any other person or persons, who does not appear as a dependent of any other person on a federal or state income tax return.

5. Parent – with respect to a person (including adoptive "father" and "mother" whenever used):

(a) the person's father or mother, if living together.

(b) if neither the father nor mother is living the legal guardian. If no legal guardian is appointed, the person who then stands in loco parentis to the person;

(c) if the father and mother are divorced, the person to whom legal custody of the person is awarded: if joint custody is awarded the parent who provides greater support;

(d) If the father and mother are divorced, separated or unmarried and legal custody has not been awarded, the father or mother, as the case may be, with whom the person lives, or if the student lives with neither, the parent who provides greater support.

6. Residence – a place of habitation.

7. Spouse – a partner in a legally contracted marriage.

financial aid

The Massachusetts College of Art's Financial Aid Office is committed to providing the resources needed to fund your education and to ensuring that access to your chosen field is not limited due to the cost of attendance. To receive financial assistance from the college, students must be enrolled, or accepted for enrollment, in a degree-granting program; must meet all eligibility requirements; and must be in good academic standing.

Application Procedures

Students applying for financial aid must file the Free Application for Federal Student Aid (FAFSA) form every year. The College Scholarship Service form, PROFILE, is not required by MassArt. The FAFSA form is normally available in December and can be obtained from the financial aid office, local libraries, or high school guidance offices. Applications are processed on a "first-come, first served" basis and may take four to six weeks to process. Therefore, you should make every effort to file this application as soon after January 1st as possible. Please be sure to include MassArt's address and Title IV code in Section H of the FAFSA so the financial aid office may access your file electronically. The MassArt Title IV code is 002180.

After your application is processed, the U.S. Department of Education will mail you a Student Aid Report (SAR). The financial aid office will electronically access a copy of your SAR upon acceptance to the college. Once the results of an application have been received by the financial aid office, it is sometimes necessary to request additional documentation to support your eligibility, which may include:

- Signed student (and spouse) federal income tax returns
- Signed parent federal income tax returns
- Proof of U.S. eligibility or non-citizen eligibility
- Proof of compliance with Selective Service regulations
- A signed statement from the student that you are not in default of a prior student loan
- A verification of any changes in family circumstances since initially applying for financial aid

TRANSFER STUDENTS

In addition to filing the FAFSA form, new transfer students must also request a Financial Aid Transcript from all colleges previously attended, even if you did not receive any financial aid. These forms are available from the admissions and financial aid offices at MassArt, as well as from your transferring school.

INTERNATIONAL STUDENTS

MassArt's financial aid office handles only federal- and state-funded scholarships, grants, and loans. The college does not have any financial assistance for students who are not citizens or permanent residents of the United States. International students are encouraged to investigate sources of assistance in their own country, such as government agencies, charitable foundations, business corporations, church groups, economic planning agencies, and world organizations and consulates.

Determining Financial Need

The financial aid system assumes that families are responsible for contributing to the educational expenses of the student, to the extent that they are able. In determining the family (or student) contribution towards the student's educational costs, the college uses information provided on an appropriate needs-analysis document such as the Student Aid Report (SAR). "Need" is the difference between the cost of attendance and the student and/or family contribution:

$$\begin{array}{r} \text{College Costs (Cost of Attendance)} \\ - \text{Family Contribution} \\ \hline = \text{Financial Need} \end{array}$$

One of the factors involved in determining need is what it costs to attend Massachusetts College of Art, including both "direct" and "indirect" costs. Direct costs include tuition, fees, and dormitory charges. Indirect costs include allowances for books and art supplies, living costs for commuting students, and costs associated with transportation and personal expenses. (See sample student budgets in the financial information section.)

Once your financial need is determined, financial assistance is offered to meet this need. Generally this is in the form of a financial-aid "package", which may include grants, scholarships, loans, and campus employment. You are notified in an awards letter indicating the type and amount of assistance for which you are eligible.

Types of Awards

GRANT PROGRAMS

Federal Pell Grant: Grants available to all undergraduates enrolled at least one-quarter time who do not have an undergraduate degree. Pell Grants range in value from \$400 to \$2,470.

Federal Supplemental Educational Opportunity Grant: Federal grants, awarded by the Massachusetts College of Art, range in value from \$200 to \$2,000 per year. They are available to undergraduates who do not already hold an undergraduate degree.

Tuition Remission Grant: Awarded by the college, these grants range in value from \$200 to maximum tuition costs, and are available only to residents of Massachusetts who are pursuing their first undergraduate degree. Priority is given to students enrolled on a full-time basis.

Massachusetts State Scholarship: Awarded by the Board of Higher Education, grants range in value from \$200-\$900, available only to Massachusetts residents enrolled on a full-time or part-time basis pursuing their first undergraduate degree.

LOAN PROGRAMS

Federal Perkins Loan: Long-term, low-interest (5%) loans, awarded by the college, range in value from \$200-\$2000. They are available to both undergraduate and graduate students enrolled at least half-time.

William D. Ford Federal Direct Subsidized Stafford Loan: Long-term, low-interest loans (a variable rate of 7.66% with a cap of 8.25% for new borrowers) for which the college certifies eligibility, but you borrow directly from the government. The maximum for these loans are \$2,625 for freshmen, \$3,500 for sophomores, \$5,500 for juniors and seniors, and \$8,500 for graduate students

enrolled at least half-time. Consult with the financial aid office or Federal Student Aid Programs at (800) 4-FED-AID for more information.

William D. Ford Federal Direct Unsubsidized Stafford Loan: Long-term, low-interest loans, also borrowed directly from the government, for middle-income borrowers who do not qualify for federal interest benefits under the federal Stafford Loan program. The maximum for these loans are \$4,000 for freshmen and sophomores, \$5,000 for juniors and seniors, and \$10,000 for graduate students (not to exceed the cost of attendance). Independent students, dependent students without need, and students of parents who have been denied PLUS loan are eligible to borrow in this loan program.

William D. Ford Federal Parent Loan for Undergraduate Students (PLUS): Plus loan eligibility is limited to the difference between the cost of education minus any financial aid funds available. Parents must prove acceptable credit history. The college certifies eligibility, but you borrow directly from the government; financial need is not a criterion. Interest rates vary to a maximum of 9% for new borrowers, and repayment begins within 60 days of the date of final disbursement.

Massachusetts State No Interest Loan Program: Offered by the Board of Higher Education and awarded by the college, the No Interest Loan Program (NIL) is only available to Massachusetts residents enrolled on a full-time basis pursuing their first undergraduate degree. The No Interest Loan Program is a long-term student loan that offers zero interest. The maximum loan amount awarded is \$1,000.

STUDENT EMPLOYMENT PROGRAM

College Work-Study: Part-time on-campus jobs funded by federal government, with matching funds from the Commonwealth of Massachusetts, available for students enrolled at least half-time. They are awarded by the college based on need. A typical job would be eight hours per week with an hourly wage of \$6.50.

Deadlines

January 1st: The earliest date you can file FAFSA form

March 15th: Students are strongly encouraged to apply for financial aid by this date since not all types of aid may be available later in the year.

May 1st: Priority deadline for Massachusetts State Scholarships

admissions

DEADLINES FOR COMPLETION OF APPLICATION REQUIREMENTS

	Fall	Spring
BFA – Early Decision (Studio Foundation applicants only)	Dec.1	–
BFA – First-time Freshmen	March 1 *	–
BFA – Transfer Students (with a minimum of 12 studio and 6 academic credits)	April 1	Nov.1
MFA	Feb.1	–
MSAE	March 1	Nov.1
Teacher Certification	March 15	Nov.1
Graphic Design Certificate	May 1	Nov.1

* Priority Deadline – Applications completed on or before this date will be given priority consideration for admissions, aid, and housing. Applications received after March 1 will be considered on an ongoing, space-available basis.

APPLICATION REQUIREMENTS

■ – required, ◀ – recommended, *f* – required for finalists only

applying as	first-time freshman	undergrad transfer	MFA	MSAE Research Program	MSAE Artist/ Teacher and Extended Option	Teacher Certificate	Graphic Design Certificate
high school transcript	■	■					
SAT/ACT score report	■	■					
transcripts from each college attended		■	■	■	■	■	■
college catalog course descriptions		■					
list of current courses		■	■	■	■	■	■
statement of purpose	■	■	■	■	■	■	■
writing sample				■			
letters of reference	◀	◀	■	■	■	■	
resume			■	■	■	■	■
portfolio	■	■	■	◀	■	■	■
interview			<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	

TOEFL: International students note that scores from the TOEFL are also required

ADMISSION POLICY

The Massachusetts College of Art welcomes applications for admission from anyone committed to the visual and media arts. Applicants are evaluated according to standards that gauge abilities and talent in the arts along with potential, motivation, and desire. There is no one formula that determines an applicant's potential for success. In evaluating the applicant, the admissions committee tries to be flexible, sensitive, and personal.

Applicants to the college are evaluated on both objective and subjective criteria with emphasis on three major areas of review: portfolio, academic records, and personal characteristics. Admission is offered to those candidates who demonstrate the combination of visual experiences and interests, intellectual capabilities, and personal qualities that are important for success in all programs at the college. Diversity is viewed as an essential goal for the college community, and differences in age, life experiences, education, and racial, ethnic, and/or cultural backgrounds are valued in the admissions decision.

Admission to the Massachusetts College of Art is extremely competitive. Each year the number of applicants for admission far exceeds the number of spaces available. This is true at all levels of admission, although the competition for admission to specific programs may vary from year to year.

For all undergraduate applicants, the Massachusetts College of Art subscribes to the Admissions Standards of the Board of Higher Education of the Commonwealth of Massachusetts. These criteria are used as a measure of academic preparedness for college-level work.

Components of the Admissions Standards for Massachusetts State colleges and universities include:

I. Academic course requirements: All high-school graduates who wish to enter the public four-year colleges and universities must demonstrate completion of required Academic Units.

Subject	Minimum Years of Study
English (composition & literature)	4
Mathematics (algebra, geometry, trigonometry, functions, analysis)	3
Natural & physical science (2 laboratory courses)	3
Social science (including one year U.S. history and government)	2
Foreign language (two years in one language)	2
Electives (from the above areas or Computer science, humanities, or visual and performing arts)	2
Minimum Units	16

Note:

Foreign-language or algebra courses taken in the eighth grade can satisfy the area requirements, but do not reduce the 16-units required in high school. Students may substitute a course from any other area or advanced study in languages or mathematics.

English as a Second Language students may substitute two electives for the required foreign language courses, but must complete 16 required academic courses and achieve the minimum GPA. ESL students also should take the Test of English as a Foreign Language (TOEFL) or the SAT II: ELPT test.

Vocational Technical High Schools: Students graduating from vocational technical high schools may meet the requirement for foreign language by substituting four years of technical vocabulary work.

II. Minimum Grade Point Average (GPA); a high school GPA, based on the required academic courses and weighted for accelerated courses, is calculated at the end of the applicant's seventh semester. The State College minimum GPA for 1997 is 2.60, for 1998 2.70. If a student's GPA falls below the minimum, he/she may qualify based on a sliding scale relating SAT I or ACT scores to the GPA.

Learning Disabled applicants may be exempt from taking standardized tests for admission and, therefore, must complete the 16 required academic courses with a minimum weighted GPA of 2.0.

III. Transfer applicants must meet one of the following criteria:

- a. 12 or more transferable college credits and a minimum 2.5 college GPA;
- b. 12-23 transferable college credits, a minimum 2.0 college GPA, and a high school transcript that meets the admissions standards for freshman applicants; or
- c. 24 or more transferable credits and a minimum 2.0 college GPA.

Students who have earned college credits while enrolled in high school must meet the admissions standards outlined for freshman applicants.

IV. Students applying for admission more than three years after high school graduation or who have completed the GED must show their ability to succeed in college based upon their high school and/or college transcripts, scores on GED, SAT or ACT tests, and/or other presentations.

V. Applicants not admissible under the standards outlined may be accepted upon individualized demonstration of their potential for academic success in a four-year program. The Board of Higher Education has limited the percentage of students so admitted.

FIRST-TIME FRESHMEN APPLICATIONS

You are considered a first-time freshman if you have not had any formal education beyond high school, even if you have been out of high school for several years. First-time freshmen applications are accepted for the fall semester only.

APPLICATION PROCEDURES

All applicants to the college are encouraged to come for a tour of the campus and a group information session with an admissions professional.

The admissions committee reviews applications for the Studio Foundation program beginning in January. The priority deadline for first-time freshman applications is March 1st. Applications completed on or before this date will be given priority consideration for admissions, aid, and

housing. Applications received after March 1 will be considered on an ongoing, space-available basis. The review process may take a month or more from the date of completion of all requirements, and you are encouraged to complete your application well in advance of the date you wish to learn of the admissions decision.

Candidates are notified by mail if they have been approved for admission, not approved for admission, or placed on a waiting list. Vacancies that may occur in the programs are filled by wait-listed candidates throughout the late spring and early summer.

To apply as a first-time freshman, submit the following information:

Application and Fee

Complete the application form and residency affidavit, and submit together with the appropriate application fee (\$10 for Massachusetts state residents, \$40 for out-of-state residents) to the Office of Admissions, 621 Huntington Avenue, Boston, MA 02115. Application forms are included in the back of each catalog.

Official High-School Transcripts

For students who are currently in high school: request that your high school guidance office forward an official transcript, including your senior first semester or mid-year grades, to the admissions office. Your final transcript should be sent after graduation.

For applicants who have earned their high school diploma: request that your former high school forward an official copy of your transcript to the admissions office.

For applicants who have received a high-school equivalency: request that an official copy of your GED test results be sent to the admissions office. You must also request that an official transcript be sent from the last school you attended.

SAT Scores/ACT Scores

SAT I or ACT scores are required of all first-time freshmen and are evaluated in relation to other academic materials. SAT reports should be sent directly from the Educational Testing Service. If you have already taken the tests, request that an official report be sent to the Massachusetts College of Art (code number is 3516). If you have not taken these tests, make arrangements to do so at the next testing date. Information is available in your high school guidance office.

Students whose first language is not English may choose to support or replace the SAT with TOEFL or ELPT scores (see information for international students).

Students who have been diagnosed as learning disabled and wish exemption from the SAT requirement are to submit a letter certifying that the student seeking admission is participating in a legally recognized special-education program governed by an individualized education plan. Students from private/parochial high schools may substitute a letter of certification from an approved professional evaluation center AND documentation, if available, evidencing results of an interdisciplinary team core evaluation; OR documentation, if available, evidencing results of any other equivalent testing.

Portfolio

Your portfolio presented in slide format is an essential aspect of your application to MassArt. It reflects your interests, ideas, creativity, energy, and motivation, as well as your previous experience in the visual arts. Your slides should represent your best and most recent creative efforts and should demonstrate your knowledge, skills, and visual sensitivity to such basic elements as line, form, color, composition, and space. They should also demonstrate your conceptual development (i.e., what you say through your artwork). When putting together your portfolio, choose those pieces that you feel most strongly about and that express your particular strengths and interests. This may include work in a variety of media and techniques or concentration in just a few.

We suggest you include examples of drawings from direct observation, such as self-portraits, landscapes, still-lives, or interiors. Work copied from photographs or other artists' work should not be included nor should artwork done as assignments specifically for other art-college applications.

An admissions committee reviews an applicant's work relative to the type of art program from which the student has come. The committee is interested in work created both in school and independently that shows creative problem-solving and personal investment.

Your portfolio must contain at least 15 examples of your work. Portfolios with fewer than 15 pieces are considered incomplete and are not reviewed for admission. All portfolios must be presented in

slide format (35mm, 2x2). Mail the slides to the admissions office in 8 1/2"x 11" plastic slide sheets (available in any photography store). Label each slide, including name, "top" of the piece, and number corresponding to a portfolio description list indicating dimensions, media, and dates completed.

Submission of creative work in film, video, writing, theater, music, performance or dance is encouraged; a VHS videotape is recommended. Please submit such supporting materials in a form easily viewable by the admissions committee. Do not send original work, or your only copy of reproduced material, as the college cannot be responsible for its safety.

If you wish the college to return your slides, enclose a self-addressed, stamped envelope (make sure there is sufficient postage) with your portfolio. Your portfolio may also be picked up in the admissions office after you have received notice of your admission decision.

Applicants who have not had the opportunity to develop their studio work may choose to substitute the Studio Pre-Semester Program in August for the application portfolio (see Studio Pre-Semester Program section below for more information). If you select this option, include with your application materials a statement indicating this choice and detailing the reasons you do not have a portfolio. Also be clear in your statement as to why you believe you will be successful in a demanding studio program. By selecting this option, you are asking the admissions committee to place much greater emphasis in applicant review on your academic credentials and other aspects of your application.

Statement of Purpose

The statement of purpose essay is used as a tool to determine how well you communicate. Style, content, and personal characteristics are evaluated along with grammar and structure. As an artist, designer, or art educator you will be expected to be able to communicate effectively in writing as well as visually. How clearly can you get your ideas across to others? Use your creativity to express what makes you unique. Topics can include but are certainly not limited to: goals, interests, autobiographical or artistic experiences, why you want to attend MassArt, personal development, your philosophies, impressions, observations, expectations, and plans. Your essay should be no fewer than 500 words.

Supporting Materials (optional)

To allow the admissions committee to see you as an individual with particular talents, expertise, and aspirations, you are invited to supplement required submissions with other materials. These may include letters of reference, descriptions of volunteer or community activities, or any other information that is relevant and meaningful to you. Use your optional presentation as an opportunity to define yourself and to explain your background, interests, and potential contribution to the MassArt community.

Interview

Interviews are not available for undergraduate applicants. We hope you utilize a variety of alternate avenues to explore MassArt, such as a group information session and tour, telephoning an admissions counselor, or scheduling a small group advising session on campus.

The Admissions Committee occasionally invites an applicant to interview with a counselor if there are questions that need clarification before an admission decision can be made.

EARLY ADMISSION

Candidates of exceptional merit can be considered for admission after completion of their junior year of high school and prior to graduation. (This should not be confused with admission for those students actually graduating at the end of their junior year for whom regular application procedures are followed.) Early Admission candidates must be able to meet all high school requirements and obtain their high school diploma after completing the Foundation program at MassArt. Only highly motivated and mature students who have excellent high school records and exceptional art ability should consider this option.

Application Requirements for Early Admission

Complete all other first-time freshman application requirements as listed in this catalog. You are required to present at least one letter of reference from a high school teacher.

Early Admission candidates must present a written agreement from high school authorities and a parent or legal guardian recommending the substitution of MassArt's Foundation program for your senior year in high school and stating that a

high school diploma will be awarded upon successful completion of the first-year program at MassArt. The applicant is responsible for obtaining this approval from his or her school. The final high school diploma must be submitted to MassArt prior to entry into the sophomore year.

EARLY-DECISION OPTION

You may want to consider early decision if MassArt is your first choice college. This option is intended for talented art students with strong academic credentials and gives you the opportunity to know of our decision early in the admissions year. A student considered under early decision agrees to enroll at the Massachusetts College of Art for the following fall if offered admission. You are permitted to apply to other colleges, with the understanding that you will withdraw any such applications if you are accepted under this early-decision plan.

Admissions Requirements for Early-decision

To be considered for early decision you must submit ALL the above credentials by December 1st. Indicate on the application form your interest in early decision.

Notification of the admissions decision will be sent in January. If you are offered early decision you are required to submit a non-refundable \$100 tuition and fee deposit by February 1st. Students not accepted under this option are automatically re-considered for admission in the regular admissions cycle.

PREREQUISITE REQUIREMENTS

Studio Pre-Semester: Applicants who are judged strong candidates for the first year Studio Foundation program on the basis of their academic and personal characteristics but whose portfolios indicate the need for more preparation in studio areas may be offered admission requiring successful completion of the four-week Studio Pre-Semester Program in August. Some freshmen applicants who have not had the opportunity to develop a portfolio may elect to substitute satisfactory achievement in this studio program for the application portfolio and to meet very stringent requirements for other application qualifications. This studio summer program focuses on drawing,

an essential foundation language related to all fields of art and design, and explores other areas basic to foundation studies.

Students admitted with the Studio Pre-Semester Program requirement must complete this course successfully and receive the endorsement of their faculty in order to maintain their offer of admission for the fall.

Critical Studies Pre-Semester: Applicants who are judged exceptional candidates on the basis of their portfolios and personal characteristics but whose academic skills need strengthening may be offered admission requiring the Critical Studies Pre-Semester Program. This five-week summer program is designed to develop writing competencies, strengthen reading and critical thinking skills, and prepare students for the courses that constitute the Critical Studies component of the BFA degree.

Students admitted with this prerequisite requirement must successfully pass the summer Critical Studies Pre-Semester Program as a condition of their enrollment in the college in the fall.

Conditional Admission

Probationary Admission: Applicants whose portfolios, test scores, and other credentials indicate strengths in preparation for the MassArt program, but whose academic potential has not been demonstrated in high-school records may be offered admission on a probationary status. Students so admitted are required to pass two-thirds of their courses in each of the first two semesters in order to maintain enrollment in the college.

Basic English

Matriculating students whose test scores (SAT and/or TOEFL) and/or grades earned in high school English classes indicate the need for further preparation in English composition and reading must successfully pass Basic English, CSC99, in their first year at the college. Basic English earns 3 institutional credits, which are recorded and satisfy academic-load requirements for financial aid and other purposes but are not counted toward graduation requirements.

TRANSFER APPLICATIONS

Transfer students greatly enhance the diverse composition of the student body of the college. Approximately sixty percent of the entering class each fall consists of individuals who have either acquired or are/were pursuing degrees from four-year liberal-arts colleges, universities, two-year community colleges, or other colleges of art or design.

Applicants may transfer to the college as transfer freshmen, sophomores, or juniors. The level at which you are eligible to apply is determined by the number of transferable studio-course credits you have acquired from previous post-secondary educational experience. Credits previously earned for liberal-arts courses in which the course content parallels that of required or elective courses offered at the college are considered for transfer. A maximum of 45 studio-course credits and 33 academic-course credits obtained from accredited institutions will transfer toward the requirements for the BFA degree. Only courses with a grade C or better qualify for transfer credits.

As a state-supported institution, the Massachusetts College of Art cannot consider anyone for the undergraduate program who has previously earned a Bachelor of Fine Arts degree. However, a BFA holder is eligible to apply as a Special Student (see Special Student Status section, below). Applicants with any other undergraduate or graduate degree are eligible to apply to the undergraduate program as transfer students.

APPLICATION PROCEDURES

All applicants to the college are encouraged to come for a tour of the campus and a group information session with an admissions professional.

Spring Entrance: Only transfers with a minimum of 12 semester credits in studio and 6 semester credits in liberal arts are eligible to apply for admission beginning in the spring semester; all application materials must be submitted before November 1st. If any materials have not been received by this deadline, your application is automatically switched to fall semester.

Fall Entrance: Applications for matriculation in the fall semester should be completed no later than April 1st; an occasional late application is

accepted and if you wish to apply after April 1st, please check with the admissions office to be sure that your application can be reviewed.

Transfer freshmen are reviewed on a rolling basis beginning in January for September enrollment. The review process may take a month or more from the date of completion of all requirements and, therefore, you are encouraged to complete your application well in advance of the date you wish to learn the admissions decision.

Sophomore and junior transfer students, special students, and re-admission candidates are reviewed by faculty from the major concentration into which they are applying beginning in late March for September admission and November for January admission.

Candidates are notified by mail if they have been approved for admission, not approved for admission, or, (for fall admission only), placed on a waiting list. Vacancies that may occur in the programs are filled by wait-listed candidates throughout the late spring and early summer.

Transfer Freshman

You may apply as a transfer freshman if you have pursued a college-level program after secondary school, but have less than 21 studio semester-credits or the studio preparation to qualify for advanced placement.

Advanced Transfer

You must have completed at least 21 studio semester-credits to be eligible for admission as a sophomore or 45 or more studio credits to be eligible for admission as a junior. Students are not admitted above the status of junior as a minimum of two years study at the college is required for the BFA.

Transfer applicants are required to submit the following information:

Application and Fee

Complete the application form and state-residency affidavit and submit along with the appropriate application fee.

Transcripts

Request that official copies of transcripts from high school or GED exams, SAT or TOEFL scores, and all post-secondary institutions be sent to the Office of Admissions. Transfer applications are considered incomplete until official transcripts are received from each institution previously attended.

Applicants who have earned a four-year undergraduate degree need only submit their post-secondary transcripts.

Applicants who have taken Continuing Education courses at the Massachusetts College of Art must request an official copy of their transcript from the Office of Graduate and Continuing Education.

If you are currently enrolled in a college program, send a listing of the courses not on the transcripts that will be completed by the date you plan to enter the college.

To help us evaluate your college transcripts properly, please send photocopies of college catalog pages that contain the course descriptions for the work you have completed. Write your name and the college's name on each page. Please do not send complete catalogs.

Portfolio

Through the portfolio, the review committee assesses your studio skills and the studio courses that will transfer toward your degree requirements.

For transfer freshmen with limited or no studio course credits, your portfolio requirements are similar to that of a first-time freshman.

For advanced transfer applicants, your portfolio should reflect the course work, knowledge, and skills gained from studio courses taken at another post-secondary institution or experience gained from a work environment. Portfolios should be directed toward and demonstrate your general strengths in the area of intended major. Faculty compare your level of accomplishment to that expected of enrolled students and determine if you are qualified for advanced status in your chosen major.

Statement of Purpose

The statement of purpose essay is used as a tool to determine how well you communicate. Style, content, and personal characteristics are evaluated along with grammar and structure. As an artist, designer, or art educator you will be expected to be able to communicate effectively in writing as well as visually. How clearly can you get your ideas across to others? Use your creativity to express what makes you unique. Topics can include but are certainly not limited to: goals, interests, autobiographical or artistic experiences, why you want to attend MassArt, personal development, your philosophies, impressions, observations, expectations, and plans. Your essay should be no fewer than 500 words.

Prerequisite Requirements and Conditional Admission

Probationary Admission: Occasionally, applicants whose portfolios, test scores, and other credentials indicate strengths in preparation for the MassArt program, but whose academic potential has not been demonstrated in previous college performance may be offered admission on a probationary status. Students so admitted are required to pass two-thirds of their courses in each of the first two semesters in order to maintain enrollment in the college.

Studio Pre-Semester: Transfer freshmen whose portfolios indicate the need for more preparation in studio areas may be offered admission requiring successful completion of the four-week Studio Pre-Semester Program in August. This prerequisite is described under the first-time freshmen section.

SPECIAL STUDENT STATUS

Students with previous undergraduate degrees who wish to enroll in a one or two-semester program of advanced study in one concentration may apply for special student status in the undergraduate program. Such applicants should complete requirements listed for advanced undergraduate transfer, and the required essay should specifically address their reasons for applying as a special student and their goals within a specified department. The number of spaces for special students in every department is extremely limited. Financial aid is not available for students who are not in a degree program.

VISITING STUDENT STATUS

Students enrolled in an undergraduate program at another college who wish to enroll in a one- or two-semester program of study at Massachusetts College of Art may apply for visiting student status in the undergraduate program. Visiting student status is limited to one year. Students enrolled in an undergraduate program in a member college of the Association of Independent Colleges of Art and Design (AICAD) should refer to the information on Mobility Programs in this catalog. All other students should complete the undergraduate transfer application requirements, and the required essay should specifically address their reasons for applying as a visiting student. Visiting student enrollment is limited to two or three students a semester whose applications are

approved by faculty. Students invited for visiting student enrollment are responsible for negotiating transfer credit for their MassArt experience with their home institution and are not eligible for financial aid from MassArt.

RE-ADMISSION CANDIDATES

Students who withdrew from the college and wish to re-enter are required to meet the same application requirements and procedures as transfer students. You should file the enclosed application along with all required transcripts, statement of purpose, and application portfolio as defined below. Do remember to request that the registrar forward a copy of your Massachusetts College of Art transcript to the admissions office.

INTERNATIONAL STUDENT APPLICATIONS FOR ALL PROGRAMS

International students are an important part of MassArt's diverse population; your contributions enhance the college's cultural and artistic community.

Deadlines

International students are eligible only for full-time admission beginning in the fall (September) semester. Undergraduate applicants must submit all credentials by March 1st; graduate candidates must complete application by February 1st. We strongly recommend that you complete the application well in advance of the deadlines.

Transcripts

International students should submit official copies of academic records for secondary school education and any college-level study. Credentials in languages other than English must be accompanied by certified literal English translations, and, if possible, an explanation of the grading system and hours of study. Applicants with previous university-level studies should submit official course descriptions or syllabi for all course work completed. Massachusetts College of Art may request official evaluations of transcripts or records from other countries. Applicants are encouraged to arrange for such evaluations by contacting the Center for Educational Documentation, P.O. Box 326, Boston MA 02130, phone: 617/522-4738; fax: 617/983-5232.

Test of English as a Foreign Language

MassArt does not offer an intensive English language program, therefore, you are expected to be proficient in English before applying for admission. In addition to all other admission requirements for undergraduate or graduate applicants, international students whose native language is other than English are required to submit official scores from the Test of English as a Foreign Language (TOEFL). A minimum composite score of 530 or better is required for undergraduates, 550 for graduate candidates. Exceptions or substitutions for this requirement are not permitted. The application is not complete without the official report. English-speaking undergraduate applicants must submit Scholastic Aptitude Test (SAT) scores. Information on the TOEFL can be obtained at the American Consulate or Embassy, or by writing to: TOEFL/TSE Services, Box 6151, Princeton, NJ 08541-6151. Telephone: (609) 951-1100. (MassArt's code for the TOEFL is 3516).

Student Visa

International students who seek a student visa to enroll in the college are required to furnish proof of financial support sufficient for the full term of the degree program to which you are applying. Forms for this declaration are sent along with any offer of admission. This document must be officially certified from the student's source of funding. With the exception of graduate assistantships, the college does not have any financial assistance for students who are not citizens or permanent residents of the United States.

A Certificate of Eligibility for Non-Immigrant (F-1) student status (Form I-20) can be issued by MassArt only after you have been offered admission into a degree program, demonstrated adequate financial resources on the financial declaration form, and signed and returned the Reply to Offer of Admissions form along with a non-refundable tuition and fee deposit in the amount of \$100 for undergraduates and \$250 for graduate students.

GRADUATE APPLICATIONS

MassArt offers two degrees at the graduate level: the Master of Fine Arts (MFA), and the Master of Science in Art Education (MSAE). We also offer a

post-bachelor's Teacher Certification program which leads to provisional certification for teaching in the public schools in Massachusetts and other states.

GRADUATE APPLICATION PROCEDURES

All applicants to the college are encouraged to come for a tour of the campus and a group information session with an admissions professional. During the fall and spring special sessions are offered which give prospective graduate students the opportunity to meet and ask questions of current MFA or MSAE students and faculty.

MFA applications are accepted for fall matriculation only and must be complete before the February 1st deadline; as this is a very competitive program, late applications can not be considered. MFA candidates are evaluated by faculty from the appropriate department in February and March. Exceptional applicants are invited to meet with faculty in late March, and final admissions decisions are made in early April.

MSAE and Teacher Certification candidates may apply for admission in the fall or spring semester; those accepted for enrollment in the fall semester may begin their course work in the summer. Application deadlines are March 15th for fall and November 1st for spring matriculation. MSAE and Teacher Certification applications are reviewed by Art Education faculty in the month following the deadline. Qualified applicants are invited to the college for an interview with faculty and advanced graduate students, and admissions decisions are made following the interview.

Candidates are notified by mail if they have been approved for admission, not approved for admission, or placed on a waiting list. Vacancies in the programs are filled by wait-listed candidates throughout the period preceding enrollment dates.

MASTER OF FINE ARTS

Admission to the MFA program is extremely competitive. It is intended for individuals whose conceptual knowledge and artistic abilities are at an advanced level of maturity and who are interested in pursuing an intensive program of study in the fine arts or design. Generally, applicants who are accepted to the MFA program have been working in their areas of interest on a

professional level beyond college. The MFA program requires full-time study and is completed in two years.

To apply to the MFA program, submit the following credentials to the admissions office by February 1st:

Application and Fee

Complete the application form and send it with the \$50 graduate application fee to the admissions office.

Transcripts

Request that official transcript(s) be sent to the MassArt admissions office from each college previously attended, including the final transcript showing the awarding of your degree.

Portfolio

Portfolios of MFA applicants are expected to demonstrate a depth of study in the visual arts and evidence a strong personal statement. Faculty review portfolios for an indication of clear direction and potential for further development. The portfolio must be submitted in slide format and consist of a minimum of fifteen representative examples of recent work relative to the concentration to which you are applying. Label each slide, including name, "top" of the piece, and number corresponding to a portfolio description list indicating dimensions, media, and dates completed.

Applicants to the film program should submit prints of their films in 16mm or Super-8 format, or transfer them onto video (VHS or 3/4 inch video). Do not send the original film. Applicants to the SIM (Studio for Interrelated Media) program should send documentation of performance, video, computer, and/or installation pieces, which may include slides, audio tape, film, video, written material, etc.

Portfolios should be picked up within one month of the admissions decision. Those portfolios with sufficient pre-paid postage are returned by mail. While every precaution is taken to protect your work, the college cannot be responsible for any loss or damage.

Statement of Purpose

Use the MFA statement of purpose to indicate your reasons for selecting a specific area of concentration, the direction of your future work, the support and facilities you seek in a graduate program, and those questions which you may address in studio and academic pursuits.

Letters of Reference

MFA applicants are required to submit recommendations from three individuals who know your interests and abilities in art and can comment on your qualifications for advanced study. At least one letter should be from a faculty under whom you have studied.

Resume

Supplement your application with a resume outlining your professional experience.

Interview

Selected MFA candidates are invited to the college for interviews with faculty and advanced graduate students during the review process. The admissions office contacts any finalist to schedule this interview.

Prerequisite Requirements

Art History

MFA candidates are expected to have a minimum of twelve semester credits of art history, including survey courses, in their undergraduate program. Candidates not meeting this requirement may be considered for admission but will be required to complete a prerequisite of six credits minimum in art history, in courses approved by the college, in the summer preceding matriculation.

English as a Second Language

Because graduate study in art history, art education, and in the studio demands competency in English writing, reading, and conversation at a very advanced level, graduate applicants whose first language is not English are required to present TOEFL scores of 550 or higher. Applicants whose TOEFL is lower than 550 but higher than 500 may be considered for admission, but will be required to successfully complete an intensive English as a Second Language curriculum, in a program approved by the college, in the summer preceding matriculation.

MFA candidates with English as a second language may require specialist tutoring during the academic year; the college provides this for MFA students at a reduced rate.

MASTER OF SCIENCE IN ART EDUCATION

The Master of Science in Art Education (MSAE) is intended for students who hold a bachelor's degree from an accredited institution and have a

strong studio-art background. There are two tracks to this master's. Research is a research-oriented program, culminating in a thesis, for students interested in exploring questions in the field of visual arts education. The Artist/Teacher program is a clinical master's designed to meet the needs of students wishing to become fully certified by the state of Massachusetts to teach art at the elementary or secondary level. It also serves those students who want to combine further work in studio, aesthetics, and art history with teaching. Students may enroll on a full- or part-time basis for either track, but students in the Artist/Teacher program should plan to be full-time during the semesters of their clinical internships. The MSAE Extended Option is available for those wishing to earn both the Provisional Teaching Certificate (with advanced standing) and the Master of Science in Art Education degree simultaneously.

To apply to the MSAE program, follow the same procedures as MFA candidates for the following credentials:

Application and Fee
Transcripts
Resume

Statement of Purpose

The statement of purpose for MSAE candidates should indicate the track you plan to pursue and the reasons for your selection. The statement for Research applicants should define the educational area you wish to investigate in your thesis project. With so few openings available each year, a critical match is made between the statement of purpose and the faculty resources available at the college.

The statement of purpose for applicants to the Artist/Teacher program and the Extended Option should describe your previous teaching experiences and goals for future teaching, and your plans for the focused studio segment of the degree.

Writing Sample (Research Program)

Applicants for the MSAE Research program must provide an example of their written material. Your writing sample could be an article you have published, an academic research paper, scholarly review, or criticism; your example should be 500-1000 words in length.

Portfolio

Applicants for the Artist/Teacher program and the Extended Option are expected to have a strong studio background and to demonstrate this through a portfolio of recent artwork. Work in the portfolio may be in a variety of media or concentrated in one or two areas. Submit to the admissions office a minimum of 15 examples of your visual work in slide format. Label each slide, including name, "top" of the piece, and number corresponding to a portfolio description list indicating dimensions, media, and dates completed. Include a SASE with sufficient postage to have your portfolio returned by mail or you can pick up the portfolio in the admissions office within one month of the decision on your application.

Portfolios are not required for MSAE Research program applicants, but are welcome. If you choose to submit examples of your studio artwork, follow the directions for the Artist/Teacher program.

Letters of Reference

MSAE candidates are required to submit recommendations from three individuals who can comment on your qualifications for graduate study. If you are applying for the Research program, include letters which discuss your potential for research study; if you have taken college courses recently, a letter from your faculty would be useful.

If you are applying for the Artist/Teacher program and are seeking permanent certification, at least one letter should be from someone who has served as your teaching supervisor, such as the cooperating teacher in a student/teacher placement, an employer, or department head.

Interview

MSAE applicants are reviewed by Art Education faculty within the months following completion deadlines. Finalists are contacted by the admissions office and invited to the college for an interview with faculty and advanced graduate students. Admission decisions are made following the interview.

TEACHER CERTIFICATION PROGRAM

The Teacher Certification program is designed for students with a bachelor's degree and a strong studio-art background who want a provisional

teaching certificate valid in Massachusetts and many other states. Candidates for teacher certification must demonstrate competencies in areas specified by the state department of education.

To apply for the Teacher Certification program, follow the same procedures as MSAE Artist/Teacher program candidates for:

Application and Fee
Transcripts
Resume
Portfolio

Statement of Purpose

The statement of purpose in support of your application for the Teacher Certification program should define your interest in teaching, the particular population which interests you, and the relevant experiences which contribute to this interest.

Letters of Reference

You should submit recommendations from three individuals who can comment on your qualifications for advanced study and your interest in teaching.

GRAPHIC DESIGN CERTIFICATE APPLICATION

Applicants for the Graphic Design Certificate must have completed a minimum of sixty undergraduate credits in an accredited post-secondary institution. Applicants may enroll in the first two courses of the program (DE212 2-D Design, and DE224 Conceptual Drawing) without being officially admitted into the program, but are encouraged to file an application for admission before going further in the sequence. A maximum of six credits may be transferable at the time of acceptance with approval of the program director. Course work for the program may be taken over a period of no more than three years; all courses are offered in the evening.

APPLICATION PROCEDURES

Graphic Design Certificate applications must be completed by May 1st to begin the program in the fall or summer, and by November 1st for spring matriculation. Applicants are reviewed by design faculty in the month following completion deadlines, and notification of the decision is sent by mail.

To apply to the design certificate program, submit the following:

Application

Complete the application form and send it with the certificate application fee of \$35 to the admissions office.

Transcripts

Request that all official post-secondary transcripts be forwarded to the MassArt admissions office. Applicants who have taken Continuing Education courses at MassArt must request an official copy of their transcript from the Office of Graduate and Continuing Education. Also, submit a list of courses in which you are currently enrolled.

Statement of Purpose

As a graphic designer you are expected to be able to communicate effectively in writing as well as visually. Use your statement, an essay of no less than five hundred words, to define your interests and experience in the field of graphic design.

Resume

Supplement your application with a resume outlining your professional experience.

Portfolio

Portfolios for Design Certificate applicants are expected to demonstrate basic skills in visual language (drawing, color, composition) as well as proficiency and interest in design. Students enrolled in design courses through Continuing Education at MassArt should include work done in class as part of their portfolio. Your portfolio must contain at least 15 pieces of artwork and must be presented in slide format.

PROFESSIONAL AND CONTINUING EDUCATION

MassArt offers instruction to non-matriculating students through our program of Professional and Continuing Education (PCE). There are no admission requirements for these courses which may be taken for both undergraduate and graduate credit. Studio credits earned through PCE may be accepted into the degree program either as replacement studio credit for a required course or as elective credit. The decision is based on portfolio review by departmental faculty. Critical Studies credits are generally transferable with a grade of C or better.

DEPOSITS/REQUIREMENTS

Tuition-and-Fee Deposits

Any student accepted for admission to the undergraduate program at the college for the fall semester must submit a \$100 deposit to hold a place in the class by May 1st or within three weeks if the offer is made after April 15th. Applicants offered admission for the spring semester must submit the \$100 deposit within one week of the offer of admission.

Graduate and Teacher Certification candidates must submit a \$250 tuition-and-fee deposit within one month of the offer of admission.

Deposits are non-refundable, but are applied against the charges for the first semester's tuition and fees. Deposits are required of all matriculating students regardless of obtained financial aid or tuition waivers.

Dormitory Deposits

Any student wishing a reservation for space in college housing must submit a \$300 dormitory deposit with the housing reservation form.

Deposits are applied toward the first semester's dormitory charges. Space in the dormitories is limited and awarded on a first-come, first-served basis.

Health Requirements

Massachusetts state law requires any student, regardless of year of birth, entering a college within the state to provide proof of full immunization against measles, mumps, and rubella; a tetanus/diphtheria shot within the past ten years; and a tuberculosis test within the year prior to entering college.

The college forwards immunization forms and a health questionnaire to any student offered admission to degree or certificate programs; both must be on file before registration is allowed.

Deferred Admission

Due to space limitations, deferral of admission is not recommended in any of the programs at the Massachusetts College of Art. Special petitions will be considered by the admissions staff and faculty on a case-by-case basis. At the sophomore, junior, and graduate levels, space cannot be guaranteed for the following year, and applications will be re-evaluated. All requests for deferred admission must be made to the admissions office

as soon as possible and no later than the beginning of classes in the semester the student is expected to enroll.

Return of Credentials

With the exception of the application portfolio, credentials submitted in support of an application (including transcripts and letters of reference) cannot be returned to the applicant.

ACCREDITATION

- Massachusetts College of Art is a member of the American Council on Education.

- The college is accredited by the National Association of Schools of Art and Design, the only accrediting agency covering the whole field of art and design recognized by the Council on Post-Secondary Accreditation and the U.S. Department of Education. The National Association of Schools of Art and Design represents the highest traditions and aims in the education of the artist and designer.

- The Massachusetts College of Art is accredited by the New England Association of Schools and Colleges, Inc., a non-governmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering post-graduate instruction.

Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Commission on Institutions of Higher Education, at the Association: New England Association of Schools and Colleges, 209 Burlington Road, Bedford, Massachusetts 01730-1433 (617) 271-0022.

Students are expected to be familiar with the contents of this publication and are personally responsible for complying with all rules and regulations of the college. Matriculating students are solely responsible for completing all degree requirements.

Policy statements and fee schedules as published in this catalog reflect information which was current as of spring 1995. Such statements and schedules are not intended to be and should not be relied upon as statements of contractual undertakings. Although the college provides notice concerning changes of policy and fee schedules as is reasonably practicable under the circumstances, it reserves the right in its sole judgment to implement new rules and regulations and to make changes of any nature in its program, calendar, procedures and standards, degree requirements, and academic schedule – including, without limitation, changes in course content and class schedules. Administrative policies of a system wide nature (e.g., admissions policies, tuition, and fees) are subject to change by the Massachusetts Higher Education Council without advance notice.

When changes are necessary, the Massachusetts College of Art exerts reasonable efforts to provide comparable or substantially equivalent instructional services and facilities for those originally designated. However, it assumes no liability for failure to deliver or for delay in delivering such services (including those in support of academic functions or student life) when the causes for such failure or delay are beyond the reasonable control of the college – which causes include, without limitation, the following: power failure, fire, accident, natural disaster, work slowdown and strikes, loss of personnel, changes in funding, and acts of public authorities.

MEMBERSHIPS

American Association for the Advancement of Sciences	
American Association of College Registrars & Admissions Officers	
American Association of Museums	
American Association of State Colleges and Universities	
American Association of University Women	
American College Health Association	International Association of Campus Law Enforcement Administrators
American Psychological Association	International Association of Chiefs of Police
American Society of Safety EngineersArts Boston	Massachusetts Alliance for Arts Education
Association of College & Universities International	Massachusetts Association for Women in Education
Association of Independent Colleges of Art & Design	Massachusetts Association of Colleges for Teacher Education
Boston Computer Society	Massachusetts Association of Student Financial Aid Administration, Inc.
Boston Film/Video Foundation	Massachusetts Higher Education Consortium
Boston Higher Ed Partnership	Massachusetts Public Colleges Career Planning & Placement Association
Boston Society of Architects	National Association of College & University Business Officers
College Art Association	National Association of College Admission Counselors
College Board Publications	National Association of International Educators
Commonwealth Teacher Education Consortium	National Association of Schools of Art & Design
Costume Society of America	National Association of Student Financial Aid Administration
Eastern College & Employment Network	National Association of Student Personnel Administration
Eastern Financial Aid Association	New England Association of College Registrars & Admissions Counselors
Fashion Group International, Inc.	New England Association of Schools and Colleges, Inc.
Institute for Environmental Education, Inc.	The Educational Resources Institute
	YMCA International

information for visitors

The Massachusetts College of Art welcomes and encourages visits to the college by students, parents, and the interested public. The Office of Admissions and Retention is open to the public from 9:00am to 5:00pm Monday through Friday. Visitors may participate in an information session and campus tour by calling ahead and reserving a space.

Information sessions provide an opportunity to ask questions relevant to application procedures, academic programs, student life, and provide an ideal introduction to the college. Guided tours of the college campus allow visitors the opportunity to appreciate the vast resources available to students. In addition to viewing the facilities, visitors are able to interact with students in their work studios. To participate in a group information session and tour, please call (617) 232-1555 ext.236.

Individuals are also welcome to telephone the admissions office and speak with an admissions coordinator in order to gain information on the college's programs, facilities, and requirements.

Throughout the year, representatives of the Office of Admissions and Retention attend college fairs and college night programs at various high schools and community colleges in Massachusetts, regional college fairs throughout New England, and Portfolio Days, sponsored by the National Portfolio Day Association, in many east coast cities. We look forward to meeting interested students, parents, and others at these events.

Prospective applicants and their parents are welcome to receive information and/or assistance from the following offices at MassArt:

Main Number	(617) 232 1555
Admissions	x235, 236, 238
Bursar	x481
Campus Tours	x236
Catalogs	x235
Continuing Education	x443, 444
Exhibitions	x550
Financial Aid	x524
Health Office	x364
Housing	x513
Visiting Artists	x504
Fax Number	(617) 739 9744
Homepage	www.massart.edu
email	admissions@massart.edu

CREDITS

Editor: Kay Ransdell
Design: Clifford Stoltze, Tracy Schroder,
Heather Kramer, Peter Farrell, Resa Blatman;
Stoltze Design, Boston
Copy writer/editor/coordinator: Elizabeth Mackie
Student interviews: Elizabeth Mackie
Printer: W.E. Andrews
Photography: Cecilia Hirsch
Photographs of student work: Jon Baring-Gould
Additional Photographs:
p. 12R, 15L, 35, 89T, 91B Daniel Szabo
p. 43T John Horner
p. 124R Richard Brown
p. 120T Sarah Bapst
p. 18 Roberta Hayes
p. 8, 9B, 10R Russ Quackenbush
p. 98T James Fossett
p. 10L, 11L Tricia Neumyer
p. 17 Colette Perreault
p. 21 Amy Eckert
Special thanks to: Nancy Aleo, Virginia Allen,
Claudine Bing, Nancy Cusack, Michèle Furst,
Marilyn Gabarro, Cynthia Goodhue, Meg Hickey,
Bob Hilpert, Jeffrey Keough, Susan Lane,
Saul Levine, Janna Longacre, Dean Nimmer,
Jeanne Scheper, Mary Spolidoro, Daniel Szabo,
Jim Weiner, Fred Wolfink, and the rest of the
MassArt community.

application & residency affidavit

Application instructions:

This form is to be used by all applicants to degree (B.F.A., M.F.A., M.S.), Teacher Certification, Graphic Design Certificate, special student, or visiting student programs. Students wishing to register for individual courses through the Continuing Education Program should use that registration form and need not complete this application.

Complete all three pages of the application and residency affidavit and mail with the appropriate fee to:

Admissions Office
Massachusetts College of Art
621 Huntington Avenue
Boston, MA 02115

Application Fees:

Undergraduate/residents of Massachusetts:	\$10
Undergraduate/ non-residents of Massachusetts:	\$40
Graduate Design Certificate:	\$35
Graduate (M.F.A., M.S., and Teacher Certification):	\$50

Send a check or money order for the correct amount made payable to the Massachusetts College of Art. We cannot accept cash or credit card payments.

Application fee waiver:

A waiver request will be considered in cases of extreme financial hardship substantiated by a letter from the applicant's guidance counselor, social worker, financial aid officer, or clergy person. This request should accompany the application form.

Residency affidavit:

Before completing the residency affidavit section, read the statement of rules and regulations governing residency status to determine whether you are classified as a Massachusetts resident.

All applicants must complete part 1 of the affidavit.

If you reside in Massachusetts and are eighteen or more years of age, or under eighteen and married, you must complete part 2 of the affidavit.

If you are under eighteen and unmarried and you claim residency status because your parent or legal guardian resides in Massachusetts, your parent or guardian must complete part 3 of the affidavit.

If you claim Massachusetts residency because your spouse resides in Massachusetts, your spouse must complete part 3.

You (or your parent, guardian, or spouse) must sign the appropriate part of the affidavit in the presence of a notary public, who will notarize the affidavit.

If you are not classified as a Massachusetts resident, you must sign part 4 of the affidavit. If you are uncertain of your residency status, contact the Registrar at the Massachusetts College of Art.

Commitment to Non-Discrimination:

The college is committed to an admissions policy which does not discriminate on the basis of race, creed, gender, sexual orientation, color, national or ethnic origin, marital status, veteran status, religion, age, or disability. We seek to provide opportunities and experience for all students on an equal basis and through affirmative action. Questions number 7, 9, 11, and 12 are optional and used for summary reporting purposes to ascertain compliance with the college's affirmative action guidelines only. These answers are not used as a basis for admission or in any discriminatory manner.

CEEB Codes:

The CEEB code numbers are the six-digit number for high schools and four-digit number for post-secondary institutions established by the College Board. You can learn these numbers from your guidance or transfer office; from your registration for the SATs; or, for colleges, from the FAFSA form. Please be sure to list the right number on the application form; incorrect or missing numbers will only delay the processing your MassArt application.

Financial Aid Information:

MassArt requires submission of the Free Application for Federal Student Aid (FAFSA) for financial aid consideration. Please refer to the Financial Aid section of the catalog for detailed instructions. Transfer students must also submit Financial Aid Transcripts (FATs). Apply early! MassArt awards aid on a first-come, first-serve basis, and funding for some need-based aid programs is limited.

Admissions Requirements Checklist:

Be sure to complete all application requirements as listed in the catalog. Your application cannot be reviewed for admission until you have submitted all credentials have been received by the Massachusetts College of Art. The following is a summary checklist for your convenience.

UNDERGRADUATE APPLICATIONS

First-time Freshman

- ☐ Application form
- ☐ Fee (\$10/\$40)
- ☐ Statement of Purpose
- ☐ Slide Portfolio
- ☐ High School Transcript(s)
- ☐ SAT/ACT Scores
- ☐ Recommendations (optional)
- ☐ Other presentations (optional)

Transfer Students

- ☐ all of the above, plus
- ☐ College Transcript(s)
- ☐ Course Descriptions
- ☐ Current Course Listings

GRADUATE APPLICATIONS – ALL PROGRAMS

- ☐ Application form
- ☐ Fee (\$50)
- ☐ Statement of Purpose
- ☐ Slide Portfolio (optional for MSAE Research Track)
- ☐ College Transcript(s)
- ☐ 3 Recommendations
- ☐ Résumé
- ☐ Writing Sample (MSAE Research Track only)

GRAPHIC DESIGN CERTIFICATE PROGRAM

- ☐ Application form
- ☐ Fee (\$35)
- ☐ Statement of Purpose
- ☐ Slide Portfolio
- ☐ College Transcript(s)
- ☐ Résumé

INTERNATIONAL STUDENTS – ALL PROGRAMS

- ☐ TOEFL Scores

Financial Aid Application Checklist

- ☐ Free Application for Federal Student Aid (FAFSA)
- ☐ Financial Aid Transcripts (FATs) – Transfer Students Only

residency affidavit

Massachusetts College of Art

This page must be completed by all applicants. Please read the statement of rules and regulations governing the residency status of students for tuition purposes in the catalog.

Note: Concealment of facts or untruthful statements may subject you to denial of admission to the college.

Part 1 (to be completed by all applicants)

Legal name in full:	last	first	middle	S.S. No.
Permanent Address:	No. & Street	City		County
	State	Zip	Since (mo/day/yr):	
Date of Birth:	City and State of Birth:			
Are you a U.S. Citizen?	☐ Yes ☐ No			
	If not, provide your alien registration number and attach a xeroxed copy of your alien registration card (front and back). If you hold a temporary visa, please indicate the type of visa and list your admission number.			
	Alien Reg. No.		Type of Visa/Admission Number	
Name of Parent or Legal Guardian:			Relationship:	
Permanent Address:	No. & Street	City		County
	State	Zip	Since (mo/day/yr)	

Part 2 (to be completed by Massachusetts residents 18 or more years of age, or under 18 and married – see instructions)

I (print name) _____
, being first duly sworn, on my oath say that I am eighteen years of age or older, or under eighteen and married, and that I have read the rules and regulations governing the residency status of students for tuition purposes at Massachusetts College of Art; and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously

resided in the State of Massachusetts since _____

Applicant's signature _____

Date _____

Subscribed and sworn to meet me this
day of _____ 19_____
Notary Public _____
State of _____
S.S. No. _____
County of _____
Commission expires _____
(seal)

Part 3 (to be completed, if appropriate, by the applicant's parent, guardian, or spouse – see instructions)

I (print name) _____,
being first duly sworn, on my oath say that I am the
☐ father ☐ mother ☐ guardian ☐ spouse

of (print name of applicant) _____
I have read the rules and regulations governing the residency status of
students for tuition purposes at Massachusetts College of Art; and that
pursuant to said rules and regulations I am a resident of the State of
Massachusetts. I have continuously resided in the State of Massachusetts

since _____

Signature of Parent, Guardian, or Spouse _____

Date _____

Subscribed and sworn to before me this

day of _____ 19 _____

Notary Public _____

State of _____

S.S. No. _____

County of _____

Commission expires _____

(seal)

Part 4 (to be completed by applicants who are not residents of Massachusetts)

I do not qualify for classification as a Massachusetts resident as defined in the rules and regulations governing the residency status of students for tuition purposes at the Massachusetts College of Art.

Applicant's signature _____

Date _____

Note: if the applicant's parents are divorced or if this affidavit is executed by someone other than a parent of the applicant, the affidavit must be accompanied by satisfactory evidence that the party signing the affidavit is the legal guardian of, or married to, the applicant.

directions to MassArt

From the Mass Turnpike-Rt 90 (from west)

Upon approaching the city limits look for the Prudential Center/Copley Square exit (exit 21) on your right as you enter the Prudential Center tunnel. Upon entering the exit ramp, stay in the left lane (Prudential Center) and follow the exit to Huntington Avenue. Follow Huntington Avenue past the Christian Science Center (take underpass), Northeastern University, and the Museum of Fine Arts. Massachusetts College of Art is two blocks after the Museum on the right-hand side of Huntington Avenue.

From Rt9 (traveling from the west)

Route 9 becomes Huntington Avenue at the Boston city limit (Brookline Village). Follow Huntington Avenue for approximately a mile. Massachusetts College of Art is located on your left at the intersection of Huntington Avenue and Longwood Avenue.

From Storrow Drive

Take the Copley Square/Back Bay exit and turn right on Beacon Street. Follow Beacon Street to Exeter Street and take a left turn. Follow Exeter Street to Huntington Avenue and take a right turn. Follow Huntington Avenue to the college.

From Rt3 and 93

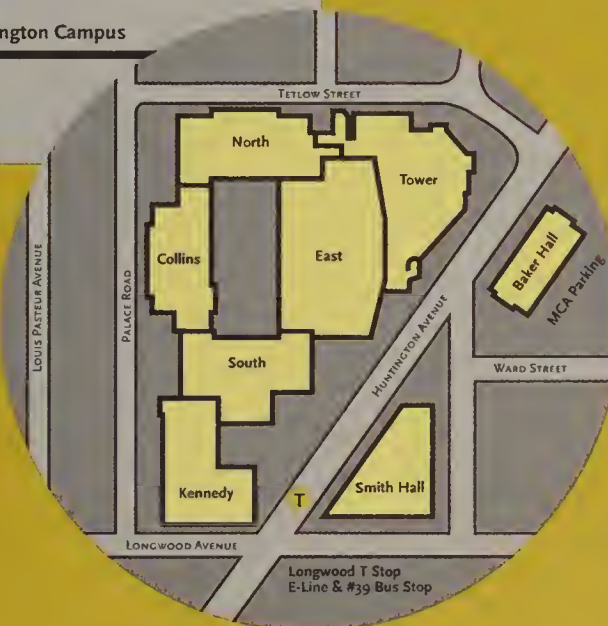
Take Storrow Drive exit from route 93 and follow information to get to the college from Storrow Drive.

From Rt1A and 95 (traveling from the north)

Cross the Mystic/Tobin Bridge and follow signs to Storrow Drive. Follow information to get to the college from Storrow Drive.

From Rt3/Rt24/Rt128 (traveling from the south)

Take South east Expressway to Boston to the Mass Avenue/Roxbury exit on the left. At end of the exit continue across Massachusetts Avenue, and along Melnea Cass Boulevard, until you arrive at Tremont Street. Turn left on Tremont Street and travel for one block to Ruggles Street. Turn right on Ruggles Street and travel until you arrive at Huntington Avenue. Turn left on Huntington Avenue and travel two blocks to the college.



From Rt1A and Logan Airport

Take Summer Tunnel to Boston. As you exit the tunnel, take Rt93 north and take second exit to Storrow Drive. Follow information to get to the college from Storrow Drive.

To the College by MBTA

From the Park Street Subway station, take the Arborway/Huntington Avenue (E) train on the Green Line to the Longwood/Hospitals stop. You are directly in front of the college.

~~MASS~~achusetts College of ART

621 Huntington Avenue
BOSTON, MASSACHUSETTS 02115